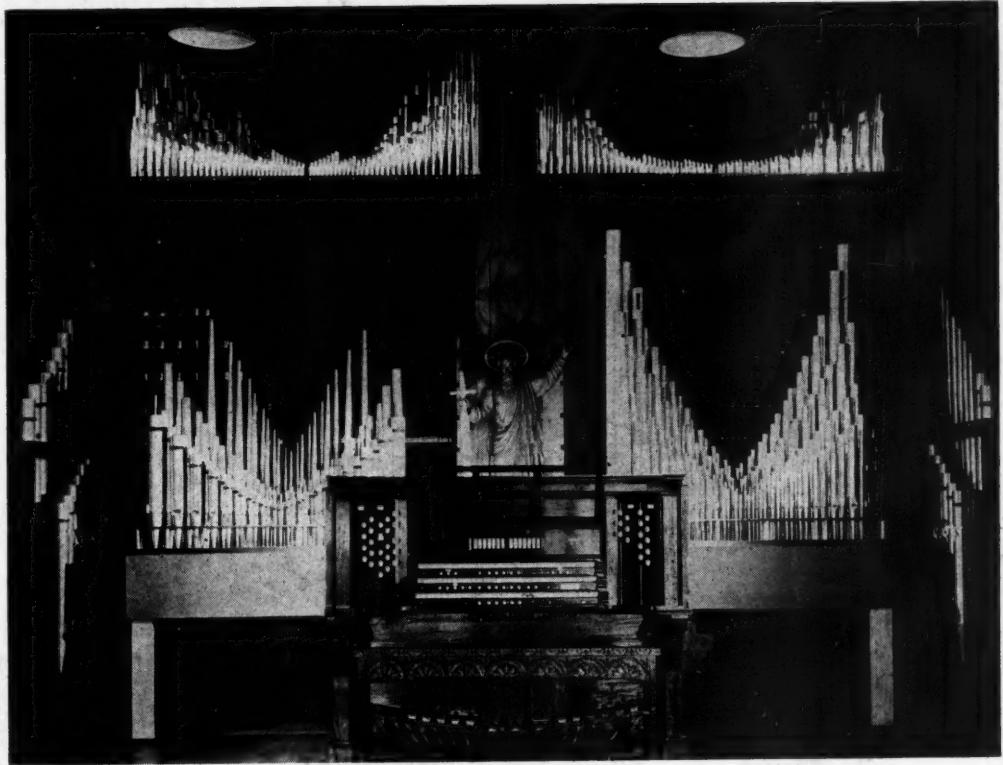


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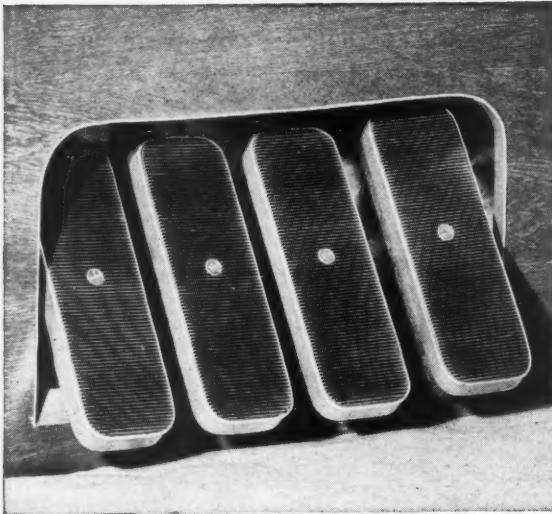
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AUGUST, 1947

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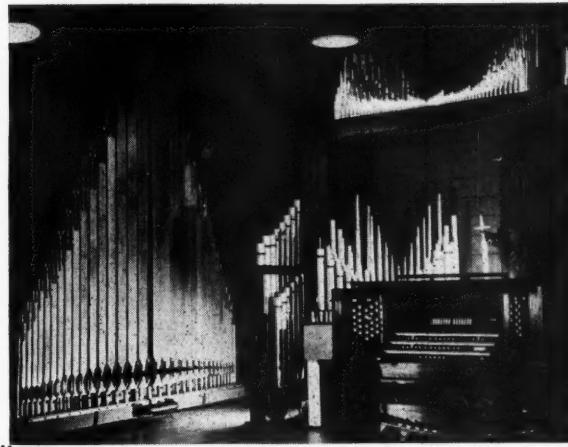
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II Cornet	Swell	Flues to Great
32 Sakbut	Swell	Reeds to Great
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Organ Music

Hendrik Andriessen—Passacaglia

Am. 8p. md. Marks \$1.00. The theme is simple but good, opening lento and, we'd say, expressively so that the dissonances forced on the hearer will have a chance to pass over gracefully instead of by armed might. The Pedal theme is first played in dotted-quarters, then in halves, again in dotted-halves, and in semibreves, thus expanding the opportunities considerably. Much variety prevails all the way from harmony passages to arpeggio-figuration fireworks. It would not be surprising if a real artist made a stunning recital piece out of it.

Hendrik Andriessen—Premier Choral

Fsm. 7p. me. Marks \$1.00. Opens quietly with attractive harmony music, then grows in volume and liveliness, with some crashing chords that satisfactorily raise the roof, though never too ugly too long, so that the sum total of effect is good. It's somewhat of a tone-poem on a big but varied scale. We rather think habitual listeners will like it if the organist pays more attention to the music than to the composer; certainly the tired organist will enjoy working on it.

Dr. Eric DeLamarter—Overture

Dm. 14p. md. Witmark \$1.50. Opens like a scherzo and attractive in spite of its 6-8 rhythm, then rushes about in great glee with an occasional stab at fortissimo and other things to keep both hearer and player on their toes. Now & then there is the rhythmic clash of two against three, but it adds spice, and spice is somewhat the backbone of the piece. You'll need a heart as well as technic, and the harmonic richness dashed at you occasionally cries aloud for decently rich registration much past the dry-dust stage. Hardly a church piece at all but for concert, and a splendid piece for its purpose. There are laws in music and this follows a lot of them but isn't bound particularly by any. If you have imagination you'll like it and so will your audience. Now let some European come along with something equally good.

Harold Harsch—Benediction

Df. 3p. e. Summy 50c. First and last sections give a nice melody over a somewhat simple but none the less attractive accompaniment; second section is of hymn-like chords, not too elementary. It will appeal to the average congregation. We suspect this was written as a piano piece, for it is distinctly piano music, which doesn't injure the piece at all even if it does warn the Composer. Miss Soosie will find it useful.

Ivan Langstroth—Fantasie & Fugue

Gm. 18p. md. Gray \$1.50. Watch it brothers, it won a prize. And no good music ever does that. Worse yet, it's dedicated to a professor. And it looks suspiciously as though its Composer did this or that just to make life tough for the player. The Fantasia is a dashing sort of a thing, breaking away from the Bach pattern entirely; very good. It really says something, gets somewhere, but thoroughly 1947 in spirit. Modern music? No, we can't condemn it that way at all; it's good. The Fugue, heaven be praised, starts softly and stays that way pretty much till the last page. Nobody in his right mind ever heard a theme like this Fugue has, but the thing turns beautiful tricks and proves itself a gem. Altogether this is music for the best of us and it's real music too, not note-writing. Fugue form doesn't boss Mr. Langstroth, he bosses it beautifully. The real thing for competent musicians though we suggest they call in their organbuilder and have him disconnect Diapasons and mixtures for duration. (Mr. Langstroth was born Oct. 16, 1887, in Alameda, Calif.; studied with Vogt, Humperdinck, Lhevinne; is organist, pianist, teacher; compositions of many classes.)

Ivan Langstroth—Toccata & Fugue

10p. md. Witmark \$1.50. Here again Mr. Langstroth uses old names but has young ideas; he makes the sober-sided organist hop around the place in most undignified & delightful fashion. We've passed the age of solemnity and gone head-over-heels into the joy of living, even if it is tough on the organist who has gotten along so well heretofore without learning anything new. And it isn't merely rapid notes either; there are lots of tough problems to solve in registration, phrasing, feeling. Fugue is marked andante, tranquilly and piano, and it ought to be even more so; don't tell the audience it's a fugue and they'll all sigh in relief over the enjoyable richness of harmonies and registrations. To our ears, it must go much more slowly than andante is commonly understood to mean; it has too much feeling back of it, yet again Mr. Langstroth has what Dr. Diggle would call a gosh-awful theme. Remember how Chopin freed the world from the chains of measured music? Don't forget it when you play this Fugue.

Richard Purvis—Spiritual

Af. 4p. me. Leeds Music Corporation 60c. After a lengthy atmospheric introduction having no direct contact to any recognized Negro spiritual, and taking half the pages, we have the melody of *Were You There*, played on top of rich harmonies and otherwise handled in masterly but unostentatious fashion. It's music for Miss Soosie and everyone else who still likes music to say something to the heart. Obviously if used for the service it should be as close to Holy Week as possible.

Richard Purvis—Vexilla Regis

Etn. 6p. me. Leeds 60c. Opens with unison theme followed by massive chords not worrying at all about consecutive-fifths and then goes into a 7-8 rhythm with the pedals marking it out in a continuously-repeated motive against which the manuals play chords, again colored by consecutive-fourths in the left hand, consecutive-sevenths in the right. This makes of it something for each organist to classify for himself. Beginning is ff; ending fff.

Myron J. Roberts—Carillon

E. 4p. me. Gray 75c. Opens with unaccompanied theme for Chimes or Harp, and just as the Composer has forced the invention of his theme, so also he forces the progress following; music of this type is much too personally the composer's to be easily classified as useful or useless for the public in general.

Widor—Eighth 'symphony'

67p. d. Edward B. Marks \$1.75. Trying to review a piece of music like this, so thoroughly established in our world, would amount to nothing more than airing personal opinions—and space costs too much. Imagine being able to buy music like this in 1947 for \$1.75; have you any idea how much you'd have to pay if you had to import it today? Widor became an individualist before he died, and confined his fingers & brain largely to the music Bach and he wrote, and who can blame him too much? The one complements the other; Bach showed what you could do with themes contrapuntally, Widor harmonically. And now all the Widor output can be obtained in America from Marks. If Widor has a fault for today's playing it is his verbosity, but Marks won't sue you if you use ingenuity and reduce these 67 pages to something like 33, but your average audience will bless you for it and like Widor as he certainly deserves to be liked.

Novello Editions Available

Current organ pieces at hand through the H. W. Gray Co. include Thomas F. Dunhill's *Cantilena Romantica*, Af, 4p, an attractive melody piece; *Eclogue*, Bf, 7p, in 6-8 rhythm, starting softly, reaching a climax, ending softly; *Pastoral Trio*, Ef, 3p, making a good prelude or postlude; and Weston's *Yard*, F, 6p, a smooth postlude. Separately published, these are issued as *Four Original Pieces*. H. W. Greenhill's *Three Pieces*, all in one cover, are *Allegretto*, *Offertoire*, and *Folksong*. S. S. Wesley's *Larghetto*, Fsm, 6p, in the nature

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of a rich theme and several variations, edited by H. A. Chambers.

Early German Album—Ed. H. William Hawke 17p. me. Elkan-Vogel \$1.75. Krebs' Trio in F is simple but charming music that has the grace of clean three-part writing, real rhythm, and plain harmonies, all combining to make an appeal to all hearers; nothing complicated to spoil it. Pachelbel's I Call to Thee Lord Jesus Christ plays the theme in the pedal while the hands carry running-passages in the style of two-part counterpoint; good church music. Froberger's Phantasie shows ancient music that stopped where Bach began and is interesting for its use of the ultra-simple diatonic scale passage upward from C to A, which Froberger uses somewhat as a study in composition. Fischer's Praeludium & Rondeau approaches more melodic values and, with dainty registration, should be quite charming.

INTERNATIONAL ORGANIST

Album of original compositions compiled by Dr. Bedell

Vol. 2, 14 pieces, 79 pages, Edward B. Marks \$1.50. Merely to list the contents should be sufficient here. Dubois' Praeludium Grave, Ef, 7p, a good prelude or postlude; not widely known as yet. Albert Alain's Offertoire for the Festival of the Assumption, in C, 3p, and excellent church material for the proper Sunday. Hugo Kaun's To Thee Jehovah is a 4-page choralprelude of good quality. Fontana's Sonata in One Movement looks difficult but is not, and it has musical interest as well as structural. His Fugue in F is conservative in all directions and therefore will make a good prelude for any service. Gigout's Marche de Fete in C runs to 10 pages but is a fine bit for a festival prelude, within reach of any good player. Cappelletti's Offertoire in A-minor is worth using at a lot of services, as might be said also of Otto Barblan's Largo in the Style of Handel, though it bears no resemblance to the famous piece of that name. And thus on through the book—a Fugue by Charles Quef, Prelude by Debaut-Ponsan (a delightful piece in canon), Mouvement Perpetuel by Lucien Niverd to keep your fingers stepping and the recital audience happy, a Scherzetto on four staves by Tournemire (another concert piece), an Alleluia by Bossi, and finally an Introduction & Double Fugue by Gustav Merkel. It's a safe bet that the average library doesn't have any of these pieces.

MASTERPIECES OF ORGAN MUSIC

Selected and edited by Norman Hennefield

Vol. 53, Samuel Scheidt's Magnificat on the 9th Tone, Pedaliter 1 & 2, Choralprelude on Lord Christ Thou Art the Day and Light, 16 pages of church music made the more interesting by biographical and other notes, including one "To Organists" written by Scheidt himself. This music dates from the early 17th century when organists had the habit of writing a lot of their own church pieces.

Organ Hymntune Music

W. Lawrence Curry—Choralprelude on Dundee G, 7p. me. Gray 75c. On one of the grandest tunes in the hymnal; interesting construction, with a fugue in the mid-

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dle. It's kept conservative in harmonies and ends fff.

J. G. Walther—Three Choralpreludes

8p. md. Novello-Gray \$1.00. Titles are: Lord God to Thee We All Give Praise, Lord God Now Open Wide Thy Heaven, Deal Graciously With Me O God.

Organ Transcriptions

*Enrico Bossi, ar.R.L.Bedell—Idylle

B. 5p. md. Mills Music Co. 75c. This sounds much like real organ music though indicated on the score as an arrangement. It is on the serious side, with excellent workmanship, for the better congregations.

*Charles F. Hendricks, ar.R.L.Bedell—Prelude & Fugue Gm. 6p md. Mills Music Co. 75c. Prelude follows the normal pattern, beginning rather quietly, printed on two staves; Fugue theme is in 6-8 rhythm, of serious character, begins pp and ends the same way.

*Karg-Elert, ar.R.L.Bedell—Three Portrait Miniatures

8p. me. Mills Music Co. \$1.00. First is an Adagio alla Beethoven, charmingly meditative rich music everybody ought to enjoy. Wenn der Tag Ausklingt, alla Schubert, also delightful music for all people. Quasi Concertino per Clarinetto Solo alla Weber is graceful, melodious, and ornamented with running passages that may not be entirely easy; again it is real music. All these are in one cover and printed on two staves.

*Tournemire, ar.R.L.Bedell—Piece Symphonique

Bm. 10p. md. Mills Music Co. \$1.00. The theme is rather on the angular side and Mr. Tournemire trusted to his own ability to make something interesting of the results, and he succeeded admirably in spots; calls for a player with considerable ability, not so much for notes as for style.

ORGAN AND TRUMPET

Krebs, ed.E.P.Biggs—Eight Choralpreludes

40p. md. Music Press \$3.00 "Krebs was the most gifted of Bach's many students," says Mr. Biggs' preface; "Krebs, seeking a new means of expression, employed solo instruments (from the orchestra present for the cantata of the day) in the organ prelude. All eight. . . . are written in trio form for the organ, the three voices weaving a vigorous or meditative commentary on the chorale." This set is for organ on three staves with oboe or trumpet and all have both English and German titles. Here then we have organ music for that special church festival. Score includes separate 4-page sheet for trumpet and another for oboe, both presenting the same melodies.

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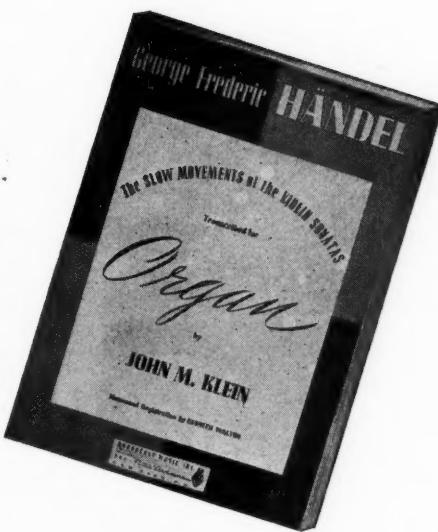
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*Buxtehude, ar.W.H.Harris—Ciacona
Em. 12p. me. Novello-Gray \$1.25, two copies necessary, and two instruments.

Mervyn Roberts—Two Chorales
7p. me. Novello-Gray \$1.00, two copies necessary. Distinctly piano, not organ, music; tunes or derivations not indicated.

Some New Organ and Other Music

Reviews by ROLAND DIGGLE, Mus.Doc.

Arnold Schoenberg—Variations on a Recitative
At long last a topflight composer has been persuaded to write a concert piece for the organ. On a rather nice melodic recitative of ten bars the Composer builds a tremendous piece of 28 pages, orchestral in every sense; I dread to think what our pre-Bach & baroque lovers will do to it. There are spots that call to mind Max Reger, and here & there you think of Karg-Elert; but the work is Schoenberg from beginning to end and his amazing skill shows on every page. Such a work cannot be judged from the printed page, except as one might judge a Shaw play by reading it—you are amazed by the beauty of construction, but on seeing the play this is lost and something else takes its place. Carl Weinrich is responsible for two pages of general- and manual-combo setup; I may be wrong but I figure there are almost 100 changes, and all suggestions are given with the Princeton University organ in mind. The work is frighteningly difficult and should not be attempted except on a large modern instrument. I should like to hear it played by Ernest Mitchell on the organ in St. Bartholomew's—I would almost be tempted to make the trip, for I have a feeling this is the first landmark in organ literature since the Reubke Sonata. Who will be the first to play it? and what impression will it make on its hearers? How long before a recording will be available? Gray.

Ivan Langstroth—Fantasie & Fugue
This received the 1940 John Haussmann prize, and again we have a concert piece that demands first-rate technic and a big organ. Fantasie, 9 pages of free writing, will prove more interesting than it looks on paper; the constant changes of style and tempo may be irritating if you are careless. I like the 9-page Fugue better; it seems to come off well if not played too fast. Perhaps a little on the long side, but it builds to a stunning climax and I believe it will be enjoyed by recital audiences. It has been edited by Virgil Fox, so I conclude the registration is his; I should like to hear him play it. Gray.

Norman Coke-Jephcott—Symphonic Toccata
An 18-page Toccata, "after the 18th century," whatever that may mean. It is not my cup of tea; you will have to judge it for yourself. Gray.

W. Lawrence Curry—Choralprelude on Dundee
Now my lads & lassies we come to music you can play, with a bit of practise; an excellent piece of writing introducing one of the most-loved hymntunes, 7 pages both you & your

listeners will enjoy, suitable for service or recital, effective on a modest but not small instrument. I especially like the part on p.3 with the theme in the left hand, and the last two pages with the theme in the pedal. Don't overlook this. Gray.

Myron J. Roberts—Carillon
A charming 4-page bit using Harp or Chimes in an artistic manner; I have a feeling the fff climax on p.3 could be modified somewhat. Gray.

H. W. Greenhill—Three Pieces for Organ
The best buy of the month for the average organist, well written, practical, suitable for the service, effective on a modest organ: Allegretta 3-page, Offertoire 4-page, Folk-song 3-page. The Composer knows how to write for organ and I recommend these pieces to you all; they will enhance any service. Novello-Gray.

J. G. Walther—Three Choralpreludes
Edited by Walter Emery, admirable service material, first-rate for teaching. First two will make an ideal prelude, the third a fine postlude. Novello-Gray.

N. A. Bonavia Hunt—Festal Postlude
With all the first-rate music available for postlude, there seems little excuse for publishing this little ditty. If you will excuse the expression, it is just an 'ell of a noise. Weeks-Summy.

Leo Sowerby—Poem for Viola & Organ
Here we have a beautiful work, a concert piece for organ and solo viola or violin. I know of no other work of this kind except the Rheinberger Sonata (for the same instruments) which is far from being satisfactory. This is one of the finest things Dr. Sowerby has done; close-knit, difficult for both players but not beyond the reach of any fairly good performers, it contains some beautiful music. The score is more transparent than the usual Sowerby score and the organ part can be done on a more or less modest instrument; it runs to 36 pages. It should make an ideal number for a recital program or a prelude under the right conditions. What a debt the organ fraternity owes the H. W. Gray Co. for making these outstanding works available. Large-scale works like these never pay for themselves but I hope organists will get these pieces and study them for their own souls' good even if they never play them in public. Gray.

Christopher Le Fleming—"Five Psalms"
I have been asked many times to recommend a short choral work that would be good on an organ-recital program; this suite is just the thing. Opening chorus is a setting of Psalm 120; No. 2 is a semi-chorus with words from Psalm 121; No. 3 sets Psalm 23 for solo voice; No. 4 on verses 23 & 24, Psalm 107, is for solo and chorus; No. 5 on Psalm 150 is also for solo and chorus. It takes 20 minutes and is well worth doing; I recommend it highly. Chester.

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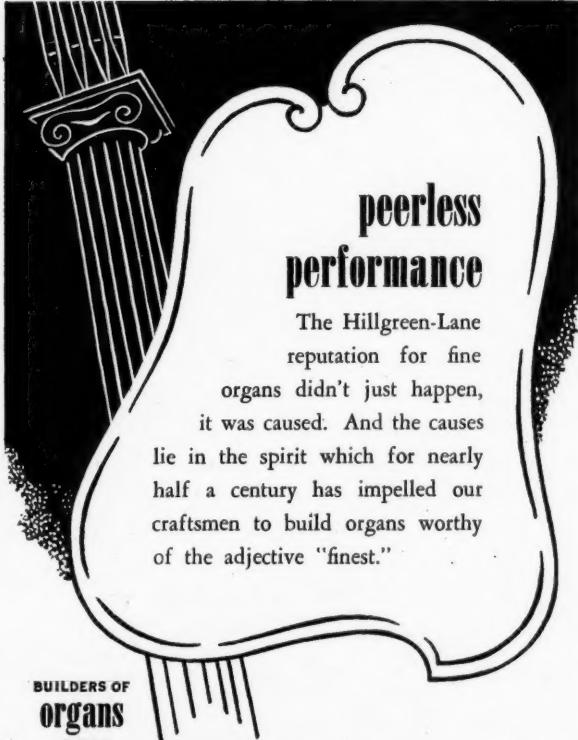
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THE AMERICAN ORGANIST

T. SCOTT BUHRMAN

Editor

EXPLANATION OF ALL T.A.O. ABBREVIATIONS

● MUSIC REVIEWS

- Before Composer:
- *—Arrangement.
- A—Anthem (for church).
- C—Chorus (secular).
- O—Oratorio-cantata-opera form
- M—Men's voices.
- W—Women's voices.
- J—Junior choir.
- 3—Three-part, etc.
- 4—Partly 4-part plus, etc.
- Mixed voices and straight 4-part if not otherwise indicated.
- Additional Cap-letters, next after above, refer to:
- A—Ascension. N—New Year.
- C—Christmas. P—Palm Sunday.
- E—Easter. S—Special.
- G—Good Friday. T—Thanksgiving.
- L—Lent.

After Title:

- c. q. qc.—Chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.
- s.a.t.b.l.m.—Soprano, alto, tenor, bass, high-voice, low-voice, medium-voice solos (or duets etc. if hyphenated.)
- o.u.—Organ accompaniment, or unaccompanied.
- e.d.m.v.—Easy, difficult, moderately, very.
- 3p—3 pages, etc.
- 3-p—3-part writing, etc.
- Af.Bm.Cs.—A-flat, B-minor, C-sharp.

● INDEX OF ORGANS

- a—Article.
- b—Building photo.
- c—Console photo.
- d—Digest of detail of stoplist.
- h—History of old organ.
- m—Mechanism, pipework, or detail photo.
- p—Photo of case or auditorium.
- s—Stoplist.

● INDEX OF PERSONALS

- a—Article.
- m—Marriage.
- b—Biography.
- n—Nativity.
- c—Critique.
- o—Obituary.
- h—Honors.
- p—Position change.
- r—Review or detail of composition.
- s—Special series of programs.
- t—Tour of recitalist.
- *Photograph.

● PROGRAM COLUMNS

Key-letters hyphenated next after a composer's name indicate publisher. Instrumental music is listed with composer's name first, vocal with title first. T.A.O. assumes no responsibility for spelling of unusual names.

Recitals: *Indicates recitalist gave the builder credit on the printed program; if used after the title of a composition it indicates that a "soloist" preceded that work; if used at the beginning of any line it marks the beginning of another program.

Services: *Indicates morning service; also notes a church whose minister includes his organist's name along with his own on the calendar.

**Evening service or musicals.

...Obvious Abbreviations:

- a—Alto solo.
- q—Quartet.
- b—Bass solo.
- r—Response.
- c—Chorus.
- s—Soprano.
- d—Duet.
- t—Tenor.
- h—Harp.
- u—Unaccompanied.
- j—Junior choir.
- v—Violin.
- m—Men's voices.
- w—Women's voices.
- off—Offertoire.
- 3p—3 pages, etc.
- o—Organ.
- 3-p—3-part, etc.
- p—Piano.
- Hyphenating denotes duets, etc.

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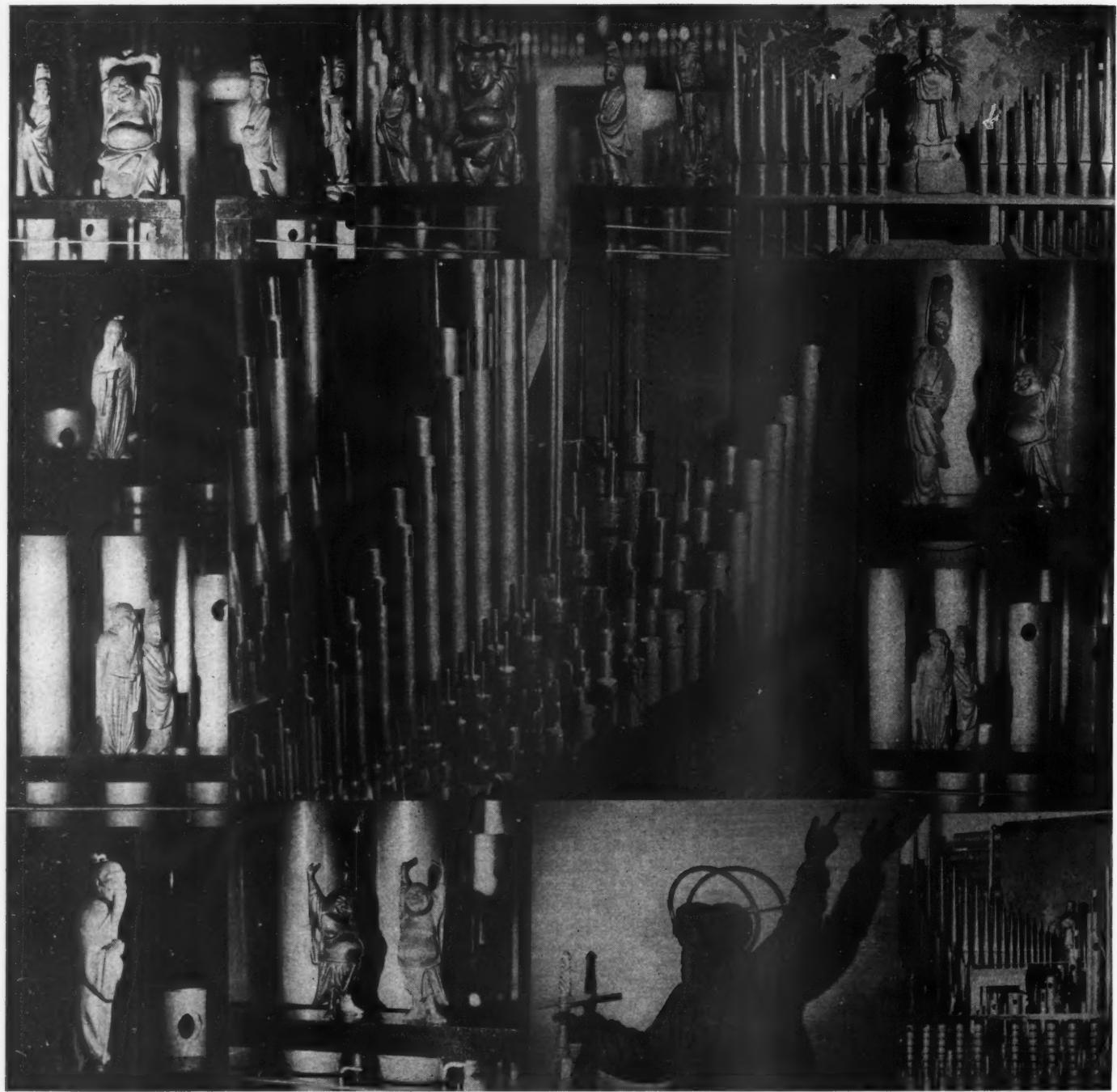
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ORGAN INTERESTS INC.
RICHMOND STANIS ISLAND 6 Phone: Dongan Hills 6-0947 NEW YORK CITY



AS THE EYE SEES MUSIC
Gone but not forgotten is this fourth organ built for and owned by Mr. White;
better than anything else could do, this composite speaks eloquently
to the eye of the very same beauty the schooled ear of its
owner hears in the type of organ he delights in.

THE AMERICAN ORGANIST

August 1947

A Climax in the American-Classic Idea

Re ERNEST WHITE

Built by Aeolian-Skinner for Mr. White's studio in New York City

ERNEST WHITE is unpredictable. He doesn't conform to any rules; yet he knows them all. This is the sixth organ he's had built for himself, and it's pretty much 100% Ernest White. His first organ was a 6-stop Wurlitzer, believe it or not. That was sold, and his second was a two-stop Ernest M. Skinner unit. That too was sold, and his third was a nine-stop Aeolian-Skinner, which in turn was sold to make way for the fourth organ which, in two different arrangements, was pictured and described in our April 1940, June 1942, and April 1943 issues; in its revised form it had 18 voices and was a thing of beauty, as the photographs in 1943 proved. Then came the fifth organ, of five voices by Aeolian-Skinner, which he still has in his New York apartment. That fourth organ in his studio was in turn sold and is now in London, Canada; its departure paved the way for the present sixth organ of three manuals, 24 voices, here described.

This list of organs (at some of whose origins & content Mr. White now blushes) is itemized to give added significance to what has been done in No. 6. It's not the whim of a man who suddenly decides to buy an organ. It represents the sixth time he has done so, over a process of distinct evolution—which is obvious, isn't it?

Organ No. 6 is in a large rehearsal-room in his Church of St. Mary the Virgin, New York. Mr. White gives all the credit to G. Donald Harrison of the Aeolian-Skinner Company. The instrument was presented April 20 to an invited audience that filled the room, and for good measure he then presented programs by his pupils and wound up with one by Edgar Hilliar, his organist in St. Mary's.

Say what you please about this type of organ, the fact remains that that room was crowded and there were people standing around the edges for every one of the four recitals; I have yet to see such crowds for programs on the normal type of organ. Also something is responsible for a technical facility in the young pupils he presented, far beyond what we have heard in any of their competitors. True, Marie Schumacher kicked over the traces a little and put more soul into her playing than the others did, possibly more than stern Mr. White might approve in a youngster, but it was welcome and showed that the organ, in spite of its limitations, was capable of it.

Mr. Hilliar's recital drew the largest audience, meaning chiefly that the sardine-packing around the edges for the standees was the most uncomfortable. Do people like this type of organ and this type of organ program? I don't know, do you? Certainly those who came after the first

Stoplist of sixth organ built for and personally owned by Mr. White and presented in four recitals to audiences that packed the studio to capacity and gave vociferous applause to organ, organists, and repertoire, all on the severely classic order.

program knew what they were letting themselves in for, and still they came. Mr. Hilliar had been heard in recital on the larger Aeolian-Skinner in the Church where he evidenced astonishing skill, if technic is the theme, and commendable dramatic & poetic feeling, if art is the theme.

Here the limitations of the organ imposed considerable burden on every one of the players—and they are limitations too, take a look for yourself. But vociferous applause was Mr. Hilliar's reward. He has enormous technic, that specialty kind that has been developed by this one school of players. And with that he shows healthy leanings toward the more artistic aspects of pleasurable music. If he does not wear his soul down over the physical difficulties of trying to maintain a concert career, he'll hold an important place in the top brackets of the profession.

Let Mr. White say a word here.

"Now as to the organ, I wanted the smallest instrument that was capable of decently playing all sorts, kinds, and conditions of music for the organ. That meant independent open divisions and the effect of a full Swell—Swell with mixture, Swell 8' & 4' and string celestes. Naturally I do not have the whole gamut of colors, but I do have the essentials. We have played all classes of organ music on the instrument now, and I do not believe that any of them really suffers.

"I do not expect everyone to like the results—why should they?—but I hope that when I get through, the ideas I am working out here, in the organ and in my pupils, will have produced music—music with more of a fine edge than most systems produce. I do not care about any set of ideas. I am after something to produce music, both in the instrument and in the player. Since I started out with considerable experience as a violinist before I began to play the organ, I approach music with a different bias. Bach was a fiddler all his life; he wrote more music for stringed instruments than for organ. I maintain that he regarded music somewhat from the singer's or string-player's point of view. Melody in every part.

"Now anything that obscures the melody, has to be fixed up so the parts will work clearly on each other, not that

each is to show as a solo but that they are all to be equally treated so as to produce a composite whole.

"Organ pipes and the parts of music are quite analogous; they must be individuals, yet blend to produce a whole greater & more interesting than any of the parts."

A set of pipes that cannot be played when and where you want them would be about as useful as a tenor who won't sing unless he feels like it. So the accessories in Mr. White's instrument are rather important as showing the things he's likely to want to do with the pipes. Combinations are costly but fixed and semi-fixed combinations are not. Without attempting to organize or catalogue the console accessories we merely list them, left to right, under the manuals.

Swell: 3 pistons controlling Swell Flues, and they include, as at present wired, the silencing of the Swell Reeds,

leaving only the Flues. Next is the reversible F-P (Swell Flues to Pedal, if we must use 20 letters & spaces to do what 3 ought to do for an intelligent organist). Next is a set of 5 pistons operating on the complete Swell Organ. Finally 3 controlling the Swell Reeds, these automatically silencing the Flues.

Great (middle manual): 5 pistons controlling the complete organ. Reversible 32' Sackbut. 5 pistons controlling Great Organ. Reversibles R-G and V-G.

Positiv (bottom manual): Reversible V-P. 5 pistons controlling Positiv. Tutti Cancel.

Pedal studs left of the shoes are the five reversibles: V-G, R-G, R-P, V-P. 32' Sackbut. Right of the shoes are 6 pistons controlling the Pedal Organ.

"I have not as yet laid out any money on a setter system,"

NEW YORK, N. Y.

Ernest White Studio

Aeolian-Skinner Organ Co.

Opened April 20, 1947

As of opening date:

V-24. R-35. S-29. B-5. P-1874.

As to be completed:

V-31. R-42. S-32. B-1. P-2185.

Probable Complete Plan:

PEDAL 3": V-9. R-13. S-10.

16 Contre-Basse 32

Quintaton (G)

8 Spitzprinzipal 32

4 Rohrfloete 32

IV Fourniture 128

II Cornet 64

32 Sackbut 32*

16 Dulzian 32*

8 Krummhorn 32*

4 Rohrschalmei 32*

*See final foot-note.

GREAT 3": V-6. R-9. S-6.

Middle manual

16 Quintaton 61

8 Bourdon 61m

4 Prestant 61

2 2/3 Quint 61

2 Octavin 61

IV Fourniture 244

(8' series)

POSITIV 3": V-8. R-10. S-8.

Unenclosed; bottom manual.

8 Cor de Nuit 61

4 Koppelfloete 61

2 2/3 Nasard 61

2 Blockfloete 61

1 3/5 Tierce 61

1 1/3 Larigot 61*

1 Siffloete 61*

III Cymbale 183

(4' series)

*See final foot-note.

SWELL 3": V-8. R-10. S-8.

Enclosed; top manual.

In Flue swellbox:

8 Gambe 61

Gambe Celeste 61

4 Rohrfloete 61

III Plein-Jeu 183

(8' series)

8 Vox Humana 61*

Tremulant

*See final foot-note.

In Reed swellbox:

16 Bassoon 61

8 Trompette 61

4 Cromorne 61

COUPLERS 19:

Ped.: V-8-4. F-8-4. R-8-4.

Gt.: V. F. R.

Pos. (V): V-16-4. F. R.

Sw.: G. V. F-16-4. R-16-4.

As usual, V indicates Positiv; F indicates Swell Flues, R Swell Reeds.

Division-Offs 2: F. R. (These merely silence their respective sections from the Swell manual, in no way interfering with them as operated by couplers to Pedal, Great, or Positiv.)

Crescendos 3: Swell Flues. Swell Reeds. Register.

The remaining accessories are, largely, temporary substitutes for High Fiancée and are described elsewhere in this text.

***Pedal:** These four reeds are at present a compromise with the dollar-mark. The 32' is soon to have a bottom octave of 12 pipes, continuing for a time, as on opening day, to borrow its upper 20 notes from the Swell Bassoon. The 16-8-4 at present are all borrows from the Swell Bassoon, but on urgent request Mr. White mentioned the three here given as his probable choice for installation in place of the borrows now existing. Quintaton is to remain as a borrow, the only one in the entire organ when it is completed. (Incidentally, the two Pedal mixtures are in the 16' and 8' series.)

***Positiv:** These two may possibly be Mr. White's final choices for the two spares provided for; he has named them by urgent request, though personally preferring to have them ignored here.

***Swell:** "What is planned for that prepared-for spare in the Swell," we asked; "no doubt a Vox Humana, or maybe Chimes?" And we dropped over when he replied, "Yes, a Vox Humana, but a very special sort of one. Better not say anything about it now." So we don't say anything about it. But about Mr. White we have this to say, that he is definitely making history and we are grateful to him for answering

the necessary questions so that this stoplist of his newest and most important organ to date shall be here represented as he at present completely plans it, even though, as we all know, any man making progress as steadily as he has been doing is quite likely to be bound more by his thoughts of tomorrow than his ideas of today or yesterday.

"I would rather you left the blank knobs blank in your list," said Mr. White; "I really don't know how it is advisable to finish it as yet. I have a lot of notions, but I must see what are the greatest needs before planning on these additions." Which sentiments T.A.O. ignores merely because many readers want to know right now what this organ is, and to have it in its now-contemplated completion will be more valuable than to have merely what at the moment has been actually installed; this latter is of course clearly indicated here none the less.

FOUR OPENING RECITALS

Mr. White

*Dandrieu, Dialogue; Musete;

Offertoire Jour de Paques.

Bach's Pastoral Suite

Franck, Chorale Am

Schroeder, 5 Little Preludes & Interim.

Karg-Elert, Legend of Mountain

Lord Jesus Christ

Three Pupils

*Franck, Chorale E (3)

Bach's Sonata 5 (3)

Only to God on High (2)

Willan, Int.-Passacaglia-Fugue (1)

*Hindemith's Sonata 1 (1)

Jongen, Priere (1)

Dupre, Prelude & Fugue B (2)

Franck, Chorale Bm (2)

Vierne, 1: Allegro; Andante. (3)

Durufle, Toccata (3)

Edgar Hilliar

*Couperin, Offertoire Grands-Jeux

Bach, O Man Bewail

Daquin, Noel Suisse

Bach, Passacaglia

Franck, Prelude-Fugue-Variation

Widor, Intermezzo; Adagio; Finale.

1—Played by Marie Schumacher;

2—Albert Fuller;

3—Edward Linzel.

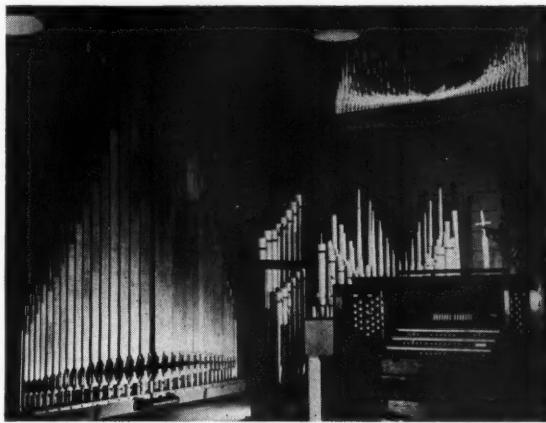
says Mr. White, "though the console is planned for one. At present, the combinations are wired in; they may be changed, with but the use of a soldering-iron and a little patience. However, the extreme right piston of each set may be more easily changed, for these work through a recorder-board inside a door on the right end of the console."

"This has proved so successful that I doubt if I ever spend the money for the standard adjustable-combination feature. When several persons are using an organ, as in this case with my pupils, you can now be certain of what is set on the pistons. The combinations given are the most useful standard effects and they are used by all, without fear that someone has changed any of them. Yet if necessary we can get a change on the end piston."

It's my notion that Mr. White is producing a school of organ-playing that will turn a new page in history; I think his own playing of recitals in his Church does that. It might possibly be easy enough to take boys like Albert Fuller and Edward Linzel and make them turn a trick or two, but Mr. White has Marie Schumacher doing the very same thing and giving the boys a run for their money. Girls are stubborn things, so Miss Schumacher gives a quick kick over the Ernest White fence and makes moments of surprisingly rich music with nothing more to work on than a pair of strings and two couplers—and Pater White keeps on smiling approval (on the outside of his face anyway).

A parrot is a remarkable bird, and a mirror, so the ladies say, a delightful device; anybody who wants these pages to be mirrors or parrots or yesmen is due for a surprise. So this report has other things to do than merely report and praise, it must appraise also. If we want to be narrow-minded about it, there is something also to condemn. At present there is not enough attention to strings, celestes, woodwinds—to richness of that luscious kind so many of us still consider more important than the backbone of an organ's structure. We don't skin a pretty girl in order to inspect her backbone; no, we enjoy looking at her superficial beauty. And a lot of us propose to have some of that superficial beauty left for us to enjoy in the organ too.

But let's watch our step. We must not forget what Miss Schumacher did when Mr. White wasn't looking. Nor what Dr. Volkel was producing out of that organ when everybody else in the room was setting up a confusing aftermath of polite babble. What I'm saying and Mr. White is saying—contrary to superficial appearances—is that this is not the perfect organ at all, not the perfect school of organ-playing.



OUTCASTS?

Those pipes along the left wall, the Pedal Contre-Basse, are the only ones of wood in the new Ernest White studio organ—though they were shoved to one side for other than high moral considerations.

And I'll say (but Mr. White is not conceited enough to say) that he is here proving artistic achievements far beyond anything the opposing schools will be willing to admit.

True, most of the color is thus far somewhat monotonous. I think there are two causes: 1. Too many stops are drawn when color is attempted: 2. The level of loudness is too high. In all the pre-Bach we generally hear, the attempt at color usually avoids all such heinous crimes as Voix Celestes, Oboes, French Horns, and Tremulants; instead the sinner grabs a hunk of Diapason and tacks on various hunks of assorted off-unisons—and the tonal results all sound alike. They shouldn't and they needn't. I think the most valuable color elements in this present organ are the Quint, Nasard, and Tierce. And again I think they should not be on the same level but on different levels of dynamic strength. In a large organ they probably would be. In a small organ they might be less useful if they were thus different. So my conclusion is that the solution, in playing an organ of this one's size-limitations, is to use fewer stops when aiming at color changes, and use greater variety in the choices.

Nor can I see that enclosure, such as is here done for the Swell, does any sufficient damage to rule it out of Positif and (do excuse it) Great. Yes, I know, you sacrifice something, certainly. You sacrifice something when you get married, or take a job, or have your rich uncle die and bequeath you a million dollars. The point is, what is best to sacrifice? and best to gain?

These comments are merely trying to clarify thought and instigate further experiment. Until someone can show me an organ of an equal number of ranks and dollars that can even remotely compete with this one for audience-catching appeal, I'll say that Mr. White has eminently proved his point, both with the organ and with his noble school of players. You've got to hear these young people do tricks with these pipes in order to appreciate them. And they're such nice young kids too; you don't feel like stuffing them into a museum and forgetting them but rather like taking them with you to the ball game.

I blame it on Ernest White. There's something deep & solid in that man, and so very likable. I remember what organ pupils were like in the dark ages when I was one. These aren't like that. Talk about scientific efficiency, that's what Mr. White has. St. Mary's doesn't realize it yet, nor do most of us; we won't until after he's dead. But he's doing something about that too, for he's working himself to death as fast as he can. Too bad. He's a gentleman, yet the real stuff. I'm sure his pupils are, as the urchin would say, crazy about him. They play that way. What he says, goes. No questions asked.

Here's something from the Aeolian-Skinner July advertisement that can stand a lot of thinking:



EDGAR B. HILLIAR
organist of the Church of St. Mary the Virgin, New York, to whom Mr. White delegated the honor of closing the series of four recitals opening his new studio organ and who earned vociferous applause.



ERNEST WHITE
Self-portrait of a rugged individualist who sets a vigorous pace for excellence in each of the many activities to which he devotes himself

"The basis of design is the classic idea of three unenclosed divisions: Pedal and two contrasting manuals. The harmonic center of the Great is 8', the Positiv 4', and the Pedal a combination of the 16' and 8' levels which are exemplified in the mixtures. If these divisions alone be considered, the organ will provide all that is necessary for playing early and classic music.

"For more recent music a full Swell is placed on a third manual. In order to allow an equally flexible solo and accompaniment, this division is provided with a box for the flues and one for the reeds. Each section couples separately. When the Swell is played as a single division this separation of flues and reeds makes possible unusual opportunities for varying the color by a shift in balance between the tone from the two boxes."

That, Mr. White has achieved in this organ. It would not surprise me if this is the first organ in the world carried through in this manner. And not only in the playing of Mr. White's own opening recital, but also in the three others, this organ had a lot of us oldtimers guessing as to just how it was being done. We were hearing effects we couldn't quite unscramble, effects that seemed impossible from a study of the stoplist. But there they were.

Oh well, it's the experiment of a lifetime. And the achievement too.—T.S.B.

"Blasphemous Music"

By J. HARRISON WALKER

A defense by the organist of St. Andrew's Episcopal, Wilmington

MY TITLE is borrowed from an article in *The Christian Century* (quoted in *Time Magazine*, June 16, 1947), by Richard T. Gore of the Conservatory of Music, College of Wooster, Ohio. The article is highly

provocative, albeit for the most part I am entirely in sympathy with his basic criticism of present-day church music. However, I feel that almost nothing can be done in the matter of doing away with the "voluptuous" music in churches, of which Mr. Gore speaks, unless congregations are willing to accept a different type music.

It is true that many organists do not fully appreciate the type of music best suited to aid in the Sunday services. It is true that many church musicians are improperly trained. Nevertheless we have in this country a goodly supply of church musicians with the proper training. I can think very quickly of at least ten or twelve church organists, whom I know very well, who are quite qualified to offer any church suitable music. Some of them, however, would lose their jobs if they so much as tried to omit from the repertory much of the music which Mr. Gore lists as unsuitable. The congregations, music committees, etc., demand this type of music from the persons they employ.

It is not always possible to judge an organist's taste and training by the music you find listed in his church. Many of the things he performs for the simple reason that his employers demand them. I do not speak so much for myself in this matter as I do for some fellow-musicians. I happen to be employed in an Episcopal Church. I am responsible only to the rector. If he is willing to support me in the use of proper liturgical music, I can ignore the pleas of others. Of course, I am often criticized by members of the congregation because I do not play and have the choir sing the type of music they prefer to hear. But in most of the Protestant churches organists are subject to the whims of constantly changing music committees, or clergymen who come and go frequently. It is often impossible to establish a standard because sometimes when you are well on the way to improvement a new music committee or chairman is appointed who has different ideas.

Mr. Gore says: "Churchgoers would have good reason to be startled and offended if ministers took to reading erotic poetry from the pulpit. Just as jarring . . . is much of the music now played and sung in Protestant churches." The fact is that organists often get little support from the clergy in any effort to purify the music. Most of the clergymen I have known have little appreciation for good music. They generally prefer bad music. And if the clergy and the congregations do not want the music improved, how can the organists be expected to accomplish much themselves toward this end?

In our opinions as to the proper church music, we must realize that times do change, and that if basic truths do not change, the form and manner of religious expressions change. Religious expression of the middle ages was affected by the status of culture, prevalence of superstition, etc. Religious expression today is influenced by our times, our mode of life. While I feel that Gregorian chant, and the music of the classic polyphonic type, does suggest the church and devotion and worship, this is not to say that other types of music cannot also be suitable for the church. As fine as Gregorian music is for the church, it could be said that it is not in the idiom of the present day. We must get over thinking that a church must look like a Gothic Cathedral, or that church music must sound like plain song or Palestrina. What is good in one generation can conceivably be bad in another. Much that is bad in church architecture today is the result of vain attempts to copy from the dead past. Perhaps we sometimes err just as badly by insisting that church music can only be modeled on that produced in the past. It is sometimes very difficult, yes even impossible, to draw a fine line between music suitable for secular purposes and that suitable for the church. I feel that "sacred concert" music does have a place in the church, but not at the Sunday morning service. It should be performed at a special time just as organ recitals are.

The best contemporary treatise I know on proper church



FORT WORTH'S FIRST SUMMER CLASS
in the First Methodist drew 59 registrants from five states, under the management of Robert R. Clarke, M.S.M., organist of the Church; Dr. and Mrs. Clarence Dickinson, front row center, were the most distinguished members of the faculty of eight teachers.

music and its performance is the little booklet *In Every Corner Sing*, by Joseph W. Clokey. I recommend it to every church musician. As to the improvement of church music, the organists will need the cooperation of the clergy and laity. The organists, poor souls, must earn a living! Sometimes they can only earn a living by performing the worst possible music because it is demanded of them.

Commonsense in Organ Design

By J. B. JAMISON

An organbuilder here says exactly what he personally believes

PLEAD for a return to commonsense in organ tonal design. Vierne was right when he wrote that a scheme based on a solid foundation of Diapasons, reeds, and mixtures would play anything. Based is the critical word. Ornament construction, never construct ornamentation. The solid framework must first be there. No amount of beautiful, luscious, non-structural voices will make the thing sound like an organ if the Diapasons, mixtures, and reeds are wanting. On the other hand a certain amount of trimming is essential to expressive scope—and Certain Amount does not mean necessarily Minimum Amount.

Within this adequate framework of ensemble-members lie the various ensemble interpretations of nations and individuals. Those worthy of the name differ in detail but not in principle. The principle of ensemble is as rigid as iron. It consists of abject adherence to the immutable law of physics that concerns harmonics. A musical sound is most likely to result from an extended, unbroken, and balanced series of harmonics.

In plain English, the reverse of this is: 8' tone is not enough. Extended unison tone is not enough. Extended, Unbroken, Balanced are definite and deliberately-chosen terms.

Tone can be extended down as well as up. Who shall say what the mean is? Most of us, governed by a normal ear, say 8' tone. Others, influenced perhaps by physical abnormalities, prefer 16' tone or 4' or 2'. But I believe the majority will agree that a little 16' tone is enough, 8' is normal, 4' climactic, 2' auxilliary—without justification for independent existence. I hope this brief summary may help kill the importance assigned by faddish vogues in ensemble-design to other than 8' and 4' voices.

My own ideal is an extended harmonic series in which no particular rank or pitch dominates, in which cohesion is so complete that the mixtures cannot be heard as such and the general impression is one tone.

The various harmonics color ensemble characteristically. An extended series of nothing but unisons & quints sounds, if the unisons slightly dominate, firm, bright, crystalline. Give the quints equal or more power and the tint changes to reedy—which is untrue to and unfair to flue-chorus work.

A 17-19-22 or 17-19-21-22 mixture yields an utterly different flavor. Depending on the emphasis given the several off-unisons, richness or clang can be developed.

A combination of unison-quint and 17-19-21-22 mixture-work is the richest of all but, logically enough, has less individual character than either separately.

By a return to commonsense is meant a return to normal balance of pitch and normal basic timbre of chorus components.

Diapason tone, like Diapason-chorus tone, can stress 8' and 4' innate harmonics or higher harmonics—or be deficient in any harmonics. The ideal chorus is normal innately and normal in its balanced supply of artificial mixture harmonics. The tone such choice of materials yields will satisfy long after abnormal basic timbres or abnormal mixture-work cease to please.

The finest Diapason-chorus work I have ever heard is made from well-blown but unforced Schulze Diapason timbre and a well-balanced series of unison- and fifth-sounding harmonics. Schulze timbre has both edge and substance. It is balanced evenly between these two attributes—normal tone. You might call it solid Diapason quality with considerable string element in it. It is a robust voice, not light; of baritone rather than lyric-tenor nature. It is well placed in that it has nasal edge.

If you take 8' tone of that quality, supplement it with 4' tone of the same general timbre but 10% softer, 16' tone slightly darker and 30% softer, 2' tone as bright as the 8' but 20% softer, 2-2/3' tone as dark as and about the same power as the double, and carry this balance of unison- and fifth-sounding ranks up through 19-22-26-29 you will hear a crystalline chorus of dazzling brilliance and incandescent cohesion that simply rains harmonics on the ear, and yet is as solid as a rock. Until you hear it you have never heard Organ Tone.

It is the sort of chorus quality you leave, saying Magnificent; and to which you return, feeling that you must have been carried away and it surely cannot be as beautiful as

you thought. Then you touch the keys—and it is even more beautiful.

That is normal chorus-work. Abnormal work will not continue to stand up under that sort of a test. That is why I plead for commonsense normal basic timbres developed normally into balanced chorus-work. Organs so made will continue to thrill through their life—and yours.



THE GLASS HARMONICA

and E. Power Biggs in the Boston Museum of Fine Arts, to both of whom thanks for this photograph by the Marshall Studio in Cambridge.

Mozart-Biggs-Delight

A phonograph recording to give unadulterated musical pleasure

Victor's 12" redseal 11-9570 disk \$1.00 is a delight for anyone who still likes music and doesn't want to be bored stiff. It records Mozart's Adagio & Rondo K.617 "originally written for glass harmonica" and here played in Mr. Biggs' arrangement for celesta, flute, oboe, viola, cello. If Mr. Biggs continues his activities he'll convince many of us that Mozart had more real music in him than he gets credit for. One man calls this a "heavenly work with an unearthly beauty" and that's what I call it too. Nothing stuffy, nothing manufactured; just lovely music to enjoy, and on an instrumentation that should make a collector's-item of it.

But if you don't like music any more after having had to earn a living by it so long, here are some facts that should interest you, supplied by Mr. Biggs on T.A.O.'s request.

"In the Glass Harmonica the glasses (graduated bowls within each other) are on a spindle or shaft which is turned, sewing-machine fashion, by a foot-treadle. One plays the edges of the glasses with the fingers, dipped in a mixture of vinegar and water. It is quite impossible to play such complex music as Mozart's Adagio & Rondo on this type of glass harmonica; Mozart's piece was written for a glass harmonica with keyboard which was invented by Benjamin Franklin, and of which apparently not a single example survives today. But the keyboard did not prove a success, any more than it would be on a violin, and the instrument fell into disuse.

"One can play the music today on the celesta, which has a quality not unlike the musical glasses, or—very successfully too—on the soft flutes of the organ; or even on the piano. The new Music Press edition is adapted to all three. I

chose the celesta as the most unusual and the nearest to the glass harmonica.

"The celesta is the orchestral keyboard instrument rather like a small piano, in which steel bars are struck by a piano action. The organ Celesta is the same principle, excepting that you cannot graduate the force of the stroke. But in spite of this the music sounds quite well on the organ Harp-Celesta."

If you wonder how Benjamin Franklin and Wolfgang Mozart got mixed up together don't let it worry you; Franklin was born in 1706, half a century before Mozart in 1756, and died in 1790, one year before Mozart's death in 1791. Evidently Mozart was no stick-in-the-mud but kept himself informed of the rest of the world even if he didn't have T.A.O. to help him. We're grateful we have E. Power Biggs to help us in the background of this delightful recording; it's one I shall want to hear often.

Color in music? And from Mr. Biggs, devotee of Diapasons and mixture-work? In my estimation, how delightful to hear this combination of celesta, viola, cello, oboe, flute. Wouldn't organ music be more enjoyable if thus played?—T.S.B.

Hymn-Singing—Improve it or Change Jobs

*By DANA S. MERRIMAN, for seventeen years a church organist
Now composer, arranger, and Editor of Sacred Music Publishing House*

Here is another Hat in the Ring. I agree on transposition, sympathetic accompaniment to the mood of the text. I also agree on the bad quality of voices in the congregation and how distressing that is. So what?

I too blame the organist. He treats hymn-singing as something to be gotten over with, but fast. It's a chore; offensive to the sensitive musician. When I was an organist I found the congregation would respond to changes in tempo—if skillfully managed—and to phrasing and all other interpretative techniques. The organist can create the mood and change it at will. A semi-staccato pedal is most helpful, as are spaces between chords, also of a semi-staccato nature to cure congregations prone to drag. By careful registration much can be done not only to provide variety but to set the mood of the hymn as a whole.

Why don't organists take the bull by the horns, go to the minister and ask for ten minutes from any regular service to teach the congregation some new hymns? Better still, set aside one evening service a month for this purpose. Teach the choir first, then let the organist get up on his feet before the congregation and explain something about good hymn-singing, in hymns of praise, evening hymns, militant hymns, hymns for the sawdust trail. Let him exemplify with his choir the mechanics of interpretation and thus show the congregation how much better it is to do hymns with some regard for their meaning and spirit. It works; I have done it myself.

Let's stop regarding hymns from the strictly musical standpoint and think of them for what they are—the free expression of faith, Christian experience, joy, hope, sorrow, prayer. The artistic perfection of the result itself is not what counts, but the sincerity of the effort and the integrity of leadership.

After many years in church music, I am convinced that many organists are just too lazy, too bored to take a lead in their work; many are quite callous about their religion, if any. I'm no shouting sawdust trailer, and I'm no lily-pure saint, but I do believe in sincerity, honest effort, and doing the best on one's job 100% of the time. If one doesn't like his job, better quit and find another. To do away with congregational singing would deny many sincere souls practically their only means of religious expression; and to me that would be a tragedy of the first magnitude. To attempt to sincerely & intelligently do something for improved hymn-singing would be a blessing and a service to all concerned.

EDITORIAL COMMENTS

AND REVIEWS

In which the members of the profession and industry speak for themselves through the record of their actions and thus provide food for thought on topics of current importance to the world of the organ.

The Church & Us

HOW many of us go halves with this organ world of ours? and how many work only for what we can get out of it? The easy way is to flatter everybody, make no enemies, and keep grabbing; like the preacher who talks theology but dodges the job of trying to make this a better world to live in.

Sunday morning in church I was pondering a problem. Our rector-emeritus was substituting for the younger rector appointed when he resigned three years ago. Now this grand clergyman is the perfect example of doing your job right. He looks the part, his speaking-voice is perfect, his delivery is perfect; he never makes a mistake, never ums and ahs, never tries oratorical stunts. He reads the liturgy of the Episcopal service as whole-heartedly as he talks his sermons. If he makes any announcements, they are as personal as everything else he does.

The problem is this: Here's a perfect workman, developed over half a century of effort & experience. No younger clergyman can equal his superb contributions to the Sunday service. Now why didn't Providence plan the universe so that such a workman should have not merely the last decade of his life to use this perfect workmanship but should instead be given a new lease on life so that he could do it for another fifty years? Sixty years to develop perfection, only ten to practise it. Why?

That's the difference between Divinity and humanity. If conscientious (heaven help us) men were planning it, it would be the other way around: ten years to develop perfection, sixty years to use it.

Maybe we are all silly. Maybe we work too blamed hard at what ought to be a pleasant job of living. Possibly it's foolish to work so hard to gain for ourselves technic, reputation, esteem, money. It might be better to go halves, work not nearly so hard for ourselves, try more to give happiness through music to those who listen to us.

This flood of correspondence into our editorial workshop often has me down in the dumps but I shall try to cheer up about it. It is not important for me to write letters to people; it is important only that they write to me in behalf of the job I represent. T.A.O. does not exist to pour out a lot of ideas from one source; its purpose is to reflect ideas from the whole organ world and let them dominate this should-be happy job. I think I'll do that. Instead of trying to answer these letters, some of them here for months, I'll just read them again to absorb the ideas presented, and then have the Old Lady file them. The Old Lady's the secretary around here whose duty is to do everything I'm too lazy to do. In her opinion her job is finding fault with me; that's how long she's been with the business. I'm going to practise my own preaching; I'll read, absorb, enjoy them; not make a drudgery of my life by trying to grab time from somewhere to answer them.

Hymns cannot be sung by congregations if the range is too high. When a preacher's sermon interests me, I listen; if it does not, I check on this, that, or the other thing to occupy my mind. So I've checked on the range of hymns. In my own little village church I got through the

entire hymnal; in two others I was there for only one Sunday each.

My Church uses the Episcopal Hymnal of 1933 in which the musicians on the revision staff included Frank Damrosch, Winfred Douglas, Miles Farrow, Wallace Goodrich, W. H. Hall, Horatio Parker, T. Tertius Noble, P. C. Lutkin. That was 14 years ago. And the stupidity of having 82 tunes going to F and higher can hardly be excused. Now my tabulations:

Episcopal Hymnal of 1933: 561 hymns, 674 tunes; there were 13 that went no higher than B, 50 went to C, 20 to D-flat, 161 to D, 178 to E-flat, 170 to E, 68 to F, and 14 to F-sharp or higher. Atrocious, stupid.

Hymnal edited in 1937 by H. Augustine Smith: the 30-minute sermon gave me time to check only 204 tunes; 2 went no higher than B, 5 stopped at C, 2 went to D-flat, 55 to D, 52 to E-flat, 78 to E, 9 to F, and one went above F. This is a better record on the F and above, even worse on the E, and not at all commendable on anything at or below E-flat.

Episcopal Hymnal of 1940: time to check only 150 hymns having 178 tunes; one did not reach C, 23 went to C, 14 to D-flat, 101 to D, 23 to E-flat, 15 to E, and one to F; I did not see any above F. This makes it the best of the three hymnals. In addition, the pews (this was in Trinity Church, New York) were equipped with small hymnals having only the tunes along with the texts, which, I hope, was purposely done to encourage unison singing. About 60% of its tunes went only to D—comfortable for everybody. Less than 2.2% went above D.

A good organist will transpose to keep his hymns below E-flat if he suspects his congregation wants to sing, but Miss Soosie may be timid about trying it. A little practise in advance, if she can make her preacher select his hymns in time, will do the trick.

Another bit of tabulation that interested me was the me-first attitude of preachers as reflected by the advertising copy in the Saturday editions of newspapers. I shall go into this again some day, for my tabulations now cover only three cities: Baltimore, New York, Philadelphia. And a sorry mess of conceited hypocrites they turn up too. If Christ didn't mean it, why did He say that if any man would be first, he shall be last of all (Mark 9: 35)? And why condemn the rabbis of those days for exalting themselves? or the scribes who desire the chief seats in the synagogues?

The most selfish record was scored by the preachers of New York City. In one newspaper 88 churches advertised; in 79 of them the preachers mentioned only their own names; one mentioned also the organist, and three mentioned something about music. In the newspaper that has a page devoted to the music of the church, there were 59 churches advertising; 51 of the preachers mentioned only their own names and only two mentioned the organist, though these were advertisements on a page devoted to church music; only four of the preachers took the trouble to mention something about music.

Baltimore is hardly any better than New York. One newspaper carried 110 church advertisements, the preachers mentioned themselves in 93 of them, their organists only in 3;

nine advertisements had no names at all; music was mentioned in four.

Brotherlylovetown was best; one of its newspapers carried the advertisements of 159 churches; 129 preachers mentioned only their own names, but 15 mentioned also the organist and 21 mentioned something about music; 14 had no names at all. Hats off to Philadelphia.

Not in New York City, thank heaven, but in the other cities the advertisements carried these phrases: "Music that is tops," "Enjoy this glorious sing," "Singspiration," and, for the preacher's scare-head line, "Is God fair?" I'd rather go to a ball game on Sunday than attend any church using such phrases in its advertising.

In 1932 it seems Princeton University graduated 591 men. In 1947 one of the class, Mr. Maitland Edey, decided to ask some questions of all the others, and *Life*, one of the world's most delightful magazines, printed some of the results in its June 16, 1947, issue. For lack of time Mr. Edey tabulated the replies from only 273. The questionnaire included religion as exemplified by church-going; I wish he had asked them if they had ever attended an organ recital and why. At Princeton then they were com-

elled to go to chapel; here's the record of definite answers from 205 of the men:

17 have not been to church since they were last at compulsory chapel, 149 have been there less than five times in a whole year, 39 try to go to church every week. That means 14 educated and presumably cultured men out of 100 go to church on Sundays, the other 86 don't. *Life's* Mr. Edey says "the trouble seems to be . . . with dogma." If these cultured Princetonians had any grudge against the organist and his Sunday offerings, they evidently did not mention it; they complained "about the service itself: dull sermon, archaic language, stuffy dogma."

They're men after my own heart, these Princetonians. Only I go to church every Sunday in spite of it all. If you're a republican, and I am, it will do your soul good to read what they say on page 57 about Roosevelt; to me that is worth the price of a whole year of *Life* magazines. T.A.O. doesn't use naughty words so we won't quote. Get your own copy, June 16 issue.

Moral: if the Sunday service fails to win the cooperation of educated men, there's something wrong with the church, not with the educated men.—T.S.B.

BRIDGEPORT, CONN.

Hungarian Reformed Evangelical

M. P. Moller Inc.

Dedicated, December 1946

Organist, Helen Elizabeth Kosa
V-15. R-17. S-24. B-8. P-1140.

PEDAL: V-1. R-1. S-6.

16 *Diapason (G)*

Bourdon 44

Lieblichgedeckt (S)

8 *Bourdon*

Lieblichgedeckt (S)

16 *Trumpet (S)*

GREAT: V-6. R-6. S-7.

Expressive

8 *Diapason 73-16'*

Hohlfloete 61

Dulciana 61

4 *Octave 61*

Flute h 61

2 *Superoctave 61*

8 *Chimes 21*

Tremulant

SWELL: V-8. R-10. S-11.

8 *Geigenprincipal 73*

Lieblichgedeckt 97-16'

Salicional 73

Voix Celeste 61

4 *Lieblichgedeckt*

Gemshorn 73

2 2/3 *Lieblichgedeckt*

2 *Lieblichgedeckt*

III *Mixture 183*

8 *Trumpet 85-16'*

Oboe 73

Tremulant

COUPLERS 13:

Ped.: G-8-4. S-8-4.

Gt.: G-16-8-4. S-16-8-4.

Sw.: S-16-8-4.

Combons 16: P-4. G-4. S-4. Tutti-4.

Crescendos 3: G. S. Register.

Reversibles 2: G-P. Full-Organ.

Cancels 1: Tutti.

Stoplist came from the Church and may be inaccurate in the Pedal borrows, though they are interpreted here

as would be most logical.

Chimes are Schulmerich Electronic played from a miniature keyboard next to the console and relayed through tower loud-speakers. The new church, dedicated in December 1946, has been enthusiastically called "the most beautiful Hungarian Reformed Church building in the entire world."

Miss Kosa, native of Kalamazoo, Mich., earned her M.A. in the University of Michigan in 1946 and has been organist of the Church since 1943, directing an adult chorus of 15, children's choir of 30. In addition she serves as director of religious education.

MARYVILLE, MO.

Methodist Church

Wicks Organ Co.

Opening recital June 4, 1947

Recitalist, Luther T. Spayne

V-15. R-15. S-30. B-12. P-1073.

PEDAL: V-1. R-1. S-6.

16 *Bourdon 32w*

Gedeckt (S)

8 *Diapason (G)*

Gedeckt (S)

Dulciana (G)

Viola (S)

GREAT: V-7 R-7. S-12.

Expressive

8 *Diapason 73m*

Melodia 73w

Gamba 73m

Dulciana 80m

4 *Octave 73m*

Flute d'Amour 73wm

Dulciana

2 2/3 *Dulciana*

8 *Trumpet 73*

4 *Trumpet*

8 *Harp (S)*

Carillon Bells 25

Tremulant

Two prepared-for.

SWELL: V-7. R-7. S-12.

16 *Gedeckt*

8 *Violin Diapason 73m*

Gedeckt 109w16'

Viola 73m

Aeoline 73m

Voix Celeste 61m

4 *Gedeckt*

2 2/3 *Gedeckt*

2 *Gedeckt*

8 *Oboe 73*

Vox Humana 61

Harp Celesta 49

Tremulant

Two prepared-for.

COUPLERS 12:

Ped.: G. S-8-4.

Gt.: G-16-8-4. S-16-8-4.

Sw.: S-16-8-4.

Combons 8: G-4. S-4. These operate also the Pedal Organ and "their couplers."

Fixed Piston: "Orchestral Horn."

Crescendos 2: G. S.

Harp is by Deagan, Carillonic Bells by Schulmerich.

Stop-tongue detached console.

Mr. Spayne's Recital

Handel, *Largo*

Clerambault, *Prelude Dm*

Bach, *Jesus Joy of Man's*

Toccata & Fugue Dm

Schubert, *Ave Maria*

Guilmant, *Son.1: Pastorale*

Russell, *Bells of St. Anne*

Purvis, *Spiritual*

Dunham, *Scherzo G*

Weaver, *Bell Benedictus*

Widor, 5: *Toccata*

And such a program will make any average congregation enjoy both the recital and its new organ.

That fixed piston is of course the synthetic effect of an Orchestral Horn; it is wired across the Aeoline and Nasard.

SPECIAL SUMMER COURSES

Facts About Special Courses Offered Organists This Summer

Index of Current Summer Courses

Herewith is a summary of the summer courses advertised in these pages for the current season.

American Conservatory, organ, choir-work, theory; Chicago, June 23 to Aug. 2; May page 148.

Grace Leeds Darnell, junior-choir work; New York, Aug. 12 to 28; April 132; May 167; June 179.

Eastman School of Music, organ, service-playing, repertoire; Rochester, N.Y., June 23 to Aug. 1; May 148.

Fort Worth Conference, Protestant-church music; Fort Worth, Tex., June 2 to 6; March 99; May 145, 160.

Juilliard School of Music, complete courses, specials in church music and organ; New York, June 30 to Aug. 8; April 132; May 148; June 179.

Methuen Organ Institute, concentrating on organ, master-classes with specialists; Methuen, Mass., July 21 to Aug. 16; April 114, 130; May 145, 160; June 180, 197.

New Wilmington Institute in Church Music, choir-building, worship-planning, organ; Westminster College, New Wilmington, Pa., Aug. 18 to 24; May 162; June 197, 205.

Pius X School, complete Catholic-liturgy course; New York, June 30 to Aug. 8; May 166; June 179.

Redlands University, choir-work, Gregorian, everything pertaining to church-service music; Redlands, Calif., June 16 to 26; May 147, 160.

G. Darlington Richards, boychoir work; New York, July 7 to 18, July 21 to Aug. 1; May 164; June 179, 197.

School of Sacred Music, special courses in church music; New York, dates not indicated; March 101; April 137; May 169; June 205.

Waldenwoods School, choir-work, organ, theory, voice; Hartland, Mich., July 14 to 27; May 173; June 198, 201.

Wa-Li-Ro, boychoir work; Put-in-Bay, Ohio, June 30 to July 4; May 170; June 198, 202.

Wellesley Conference, complete course on church-music problems; Wellesley, Mass., June 23 to July 2; May 149; June 182, 198.

Westminster Choir College, choir-work for church organists, public-school music for supervisors, under direct teaching of Dr. John Finley Williamson; Princeton, N.J., July 21 to Aug. 10; April 119; May 144, 160; June 187.

ELECTRONICS WELCOME—WHEN HONEST

A letter from E. L. Freeman

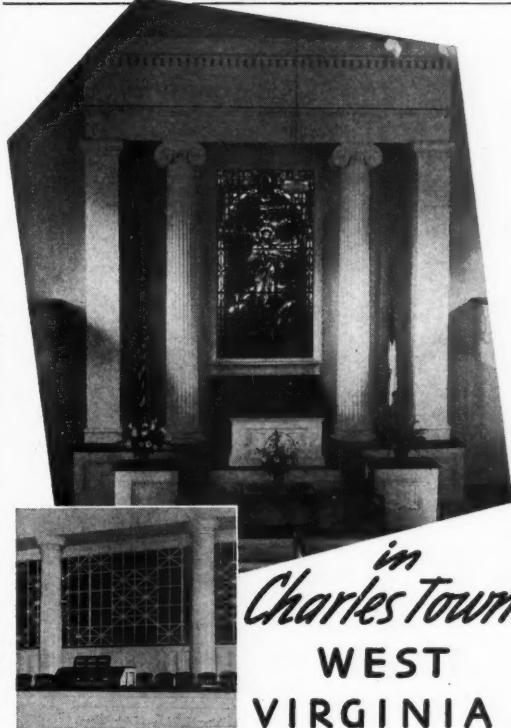
As an organ enthusiast, I have followed the development of the electronic instrument since its inception, hoping that some day it might be worthy of a respectable place in the musical world. Being unwilling to accept this instrument as anything more than an imitation, my enthusiasm has often chilled when reading some of the exaggerated, if not entirely false, claims made by the manufacturer.

I heartily agree that some program should be instituted to inform the clergy; probably to encourage them to visit bar-rooms, ballrooms, skating-rinks, and the like where a certain electrotone is commonly found, might give them reason to feel that such an instrument has no place in the church.

For a long time I hoped that some manufacturer would come out with a greatly-improved instrument and present it honestly to the public. Comments in T.A.O. regarding the new Baldwin no doubt make many subscribers eager to learn the facts regarding the good and bad in these instruments, and it is through these columns that such facts can be set forth.

(Mr. Freeman is Director, Humboldt County Board of Social Welfare, Dakota City, Iowa. To him thanks for his letter. We call on all readers to support any manufacturer who presents his instrument honestly and without misrepresentation, as the Baldwin Piano Co. has thus far done with its very superior new instrument.—T.S.B.)

WICKS ORGAN OF THE MONTH



Hot noteworthy example of Colonial architecture, the Charles Town Presbyterian Church, Charles Town, West Virginia, is today ninety-six years old.

In this mellow atmosphere, a fine Wicks Organ was recently installed as a memorial to former Pastor, Dr. G. G. Sydnor, whose son, James R. Sydnor of Richmond, Virginia, formerly Director of Music, Park Avenue Presbyterian Church, New York City and First Presbyterian Church, Richmond, collaborated with Wick's staff in the designing of this pipe organ.

Mr. Sydnor, widely known authority in organ design, with a background of study and teaching in many important colleges, played the dedication recital. He states, "I am highly pleased with this ideal instrument."

The organ in our opinion is a splendid example of an especially well designed tonal plan for two manuals and pedal of approximately 30 stops based on 19 ranks.

Specifications will be gladly furnished on request.



WICKS ORGANS*

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BABY AND PONDEROUS GRANDDADDY
In St. Patrick's Cathedral, New York, the 32' Principal pipes are laid horizontally in the triforium, and at the opposite extreme is one of the smallest pipes held lightly in the fingers; the 99-voice instrument was installed in 1930 by Geo. Kilgen & Son.

ANOTHER ORGANIST PREACHES

G. Russell Wing, First Congregational, La Grange, reporting

The high spot of May was choir-recognition Sunday. The minister Rev. Thomas LeRoy Crosby invited me to preach the sermon. I always foolishly accept these opportunities to speak—and then regret it when I have to practise up on the rusty old speaking-voice. However it's good for the organist to do this sort of thing, for it gives the congregation an opportunity to meet its organist in the flesh; it gives the organist an opportunity to see his congregation; and it enables the congregation to share with the organist in his idealism, purposes, and plans.

I find that most people know very little about what the music man is trying to do in his choirwork from a musical, educational, and religious viewpoint. When people don't know the broad purposes behind the work, they are apt to become critical of little things which don't amount to the proverbial hill, and little criticisms can grow to monstrous peeves. What can't happen in churches!

So a sermon once or twice each year—or maybe just some talks at midweek fellowship—can often serve to effect a meeting of minds and a greater understanding and cooperation between the congregation that pays the bills and the people who lead the service through music.

YES, BUT WE TOO CAN BE DIFFICULT

By the Rev. Robert Wolcott Fay

Why do we tend to regard organists as if they were born to be conspirators, agitators, egocentrics, maniac depressives, neurotics or even as a sort of third sex? After all, a great organist is a great man who plays the organ, as a great clergyman is first of all a great man ordained as

an ambassador of Christ. There are very few men of such stature in either profession. We are made of pretty shoddy stuff, on the whole, but in His mysterious wisdom, God has here again chosen the unqualified to do His work.

It is really not a question of the Clergyman organizing the organist, it is rather permitting God to have the chance to organize both musician and minister. Friendship based upon mutual confession of sins and the sharing of the whole aim and program of the church will do far more than two small men taking potshots at each other. Let's dignify the profession of organist. Let's work to give real official standing and financial security to these and all lay-employees of the church.

Mutual respect and confidence based upon prayer together, work together, recreation together, and the sense of Commission under God to lead in His worship will make both the Difficult Organist and the Unlovely Clergyman grow in stature and effectiveness—together!

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SERVICE PROGRAMS

Column closes the first day of each month. The aim is to show services by organists of nationwide fame and services giving unusual materials.

ALBANY, N. Y.
Cathedral of All Saints
Fourteenth Annual Choir Festival
Thomson, Fanfare
Karg-Elert, *La Nuit*
Bach, *Prelude & Fugue C*
Clokey, *Bell Prelude*
Bridge, *Adagio E*
Mag. & *Nunc Dimittis*, Noble in Bm
Canticle of Peace, Clokey
If ye love Me, Tallis
Behold now praise, Titcomb
Polleri, *Fantasia F*

34 choirs from 28 cities in the diocese participated in this Saturday festival; full schedule of events: 9:30 registration, 10:30 communion service, 11:15 annual meeting of Albany Diocesan Choirmasters Association, 12:00 luncheon, 1:00 final rehearsal, 3:00 reception, 4:00 prelude to the festival.

DR. CYRIL BARKER
First Baptist, Detroit
Three Fellowship Musicales
Whitehead, Almighty God Whose Glory
Gretchaninoff, Cherubim Song
Willan, Come Thou O come
Clokey, Te Deum
Christiansen, Blessed Jesus*
Cain, In the night Christ came
ar.Niles, I wonder as I wander
Nikolsky, Praise ye the Name
R.V.Williams, Shepherds of Delectable
Edmundson, None other Lamb*
Lutkin, What Christ said
Poteat, Jesus Thou Joy
ar.Dawson, There is a balm
Rossini, *Inflammatus est*
Program was given on three successive days in Brantford, Hamilton, and London, all Canada.

DR. ROBERTA BITGOOD
Westminster Presbyterian, Bloomfield
Program of Bitgood Compositions
"A good thing it is to give thanks"

TO RECORD—NOT TO EULOGIZE

"God Himself is with us"
"Grant us Thy peace"
"Prayer is the soul's sincere desire"
t. "Thy Word have I hid in my heart"
"Give me a faith"
"Hosanna"
"The Christmas candle"
"Rosa Mystica"
"Glory to God"
b. "Be still and know"
"Christ went up into the hills"
"Once He came in blessing"
a. "The greatest of these"
Two choral preludes
"Job" (cantata)

Most of the above are published by Gray; Nos. 3, 7, 8, and 10 were sung antiphonally between adult and youth choirs.

DR. C. HAROLD EINECKE
Pilgrim Congregational, St. Louis
Second Annual Choir Festival
Benoit, *Evening of Ascension*
Karg-Elert, *Jesus My Joy*

Processional, *Introit* (responsive reading between minister and congregation), Choral Amen.
See the Conqueror, ar.Voris
Scripture, Call to Prayer (Tallis Versicles), Silent Prayer, Pastoral Prayer, Choral Response (Marbeck's "Lord have mercy"), Hymn, Prayer for Offering.
off. Come children join, Rowley
off. Jesus so merciful, Moffat

Presentation, Doxology, Presentation of Choir Honors (by preacher and organist), Rededication of the Choral Union (an 8-paragraph charge, evidently by the minister).
Ye servants of God, ar.Scholin

Sermon, Recessional, Benediction, Narthex Amen, Silent Prayer, Chimes, Celesta. Three members of the Choral Union scored 100% attendance last season, 26 from 95 to 99%; general average attendance was 91.5%. The 10-year jewelled cross went to one member, 5-year gold crosses to 14, 2-year ebony crosses to 43. A Cross of Merit is awarded to one member from each of the four choirs each year, to be worn by that member through the following year.

DUNCAN PHYFE
Choate School, Wallingford
Choral Club Vespers
Frank, *Piece Heroique*
Hosanna to the Living Lord, Bach

Lacrymosa, Mozart
Lift thine eyes, Mendelssohn
Hallelujah Chorus, Handel
off. Bach, *My Heart is Filled*
Panis Angelicus, Franck
Laudamus, Welsh
Blessed Jesu, Bedell
Lo a voice to heaven, Bortniansky
Jehovah reigns, Whitford
Karg-Elert, *Now Thank We All*

The Choral Club of the Choate School is a men's organization of 100 voices; in addition Mr. Phyfe has a glee-club of 60 voices and a small choral group of 12. He was appointed director of music at Choate in 1941 and teaches organ and piano. The offering at this special vespers was devoted to the organ-rebuilding fund. It's a Skinner of 1925 and plans call for enlargement to 50 stops by the Aeolian-Skinner Co.

G. RUSSEL WING
First Congregational, La Grange
Choir Recognition Sunday

Franck, *Cantabile*
Call to Worship, Processional, Sentences of Praise (responsively between minister and congregation).
Praise, Rowley
Scripture.

Holy art Thou, Handel
Litany for End of Choir Year (responsively between minister and congregation), Silent Prayer, Pastoral Prayer, Choral Response, Hymn, Presentation of Choir Awards, Offering.
off. Mendelssohn, *On Wings of Song*
off. All Thy works praise, Lockwood

Doxology, Presentation and Dedication of Offering, Sermon (by the organist, Mr. Wing), Recessional, Benediction Response, Chimes.

Bach, *Gigue*
Mr. Wing has five choirs; Primary numbers 27, Junior 28, Intermediate 13, Chapel 33, Chancel 32. Of these 133 choristers, 10 scored 100% attendance and 21 others 95% or better. Choral repertoire will be found in these or later columns.

Primary choir sings for its own primary-department services, Junior for the special services each Sunday for juniors, Intermediate at 9:30 morning services, Chapel also at the 9:30, and Chancel at the 11:00 services. Primary Choir sang 6 services through the year, Junior 53, Intermediate 52, Chapel 61, Chancel 61.

E. Richard Wissmueller

SUMMER COURSE: SERVICES — RECITALS

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G. RUSSELL WING
First Congregational, La Grange, Ill.

From the repertoire list for the year we quote that of the Junior Choir of 28 voices, grades 4 to 6; Intermediate, 13 voices, grades 7 to 8; Chapel, 33 voices, 9 to 12 (14s. 8a. 4t. 6b.); and Chancel choir of 32 adults (15s. 8a. 4t. 7b.). Boys and girls are combined in all the younger choirs. As usual, we omit obvious Christmas and Easter as well as most of the selections common to all choirs.

Junior

Bach, Flock in pastures green
O joyous Easter
O Savior sweet
Bitgood, Hosanna
Bortniansky, O God of might
Hark the vesper hymn
Braselman, Friendly hills
Christiansen, Beautiful Savior
Dickinson, List to the lark
Now our morning hymn
Doersam, Far around the world
Grieg, Jesus bless Redeemer
G.J.Jones, Songs of praises
T.E.Jones, God Who touchest earth
Lockwood, All Thy works praise
Maker, It makes no difference
Thomas, Mothers' Day Song

Intermediate

Dickinson, In Joseph's lovely garden
Handel, He shall feed His flock
Malotte, Lord's Prayer
Rowley, Praise
Thiman, Thy church O God

Intermediate also used many of the anthems sung by Junior Choir.

Chapel

Attwood, Teach me O Lord
Bach, Jesu Joy of man's desiring
W.F.Bach, No blade of grass
Balakireff, Send out Thy Light
Bortniansky, Lo a voice to heaven
Cain, Holy Lord God
Dickinson, An angel came from heaven
Dickson, Thanks be to Thee
Franck, O Lord most Holy
Gretchaninoff, Cherubic Hymn
Grieg, Jesu Friend of sinners
Handel, Holy art Thou
Kalinikoff, O Holy One
Malin, Let all the world
Rachmaninoff, Lord of Hosts
Scholm, God is a Spirit
Shaw, Praise God in His holiness
Worship

And again we have omitted numbers already listed for the younger choirs.

Chancel

Anerio, Jesus once for our salvation
Bairstow, Jesu the very thought
Brahms, Create in me

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THE AMERICAN ORGANIST

Candlyn, Christ Whose glory
Carnegie, Blessed are the pure
Christiansen, Lamb of God
Davies, God be in my head
Dickinson, Beneath the shadow
Dearest Jesus gentle mild
In a stable mean and lowly
Shepherds on this hill
Sleep my Jesus
The angels were singing
They all were looking for a king
When the dawn was breaking
Elgar, As torrents in summer
Evans, Thy kingdom come
Grace, Thanks be to Thee
Handel, Behold the Lamb
Surely He hath borne
Holst, Short Festival Te Deum
Turn back O man
Ivanov, Bless thou the Lord
Ireland, Greater love hath no man
Jennings, Springs in the desert
Koplof, Heavenly Light
Lockwood, Thy glory dawns Jerusalem
Mackinnon, Bread of the world
O Holy Jesu

Marks, O Light Whose beams
Means, Every good gift
Lord of all power
Mozart, Ave Verum
Mueller, O God our Help
Noble, Go to dark Gethsemane
Palestrina, O Holy Father
Rachmaninoff, To Thee O Lord
Roberton, I see His blood
Scherer, With quiet heart
Shaw, Praise God in His holiness
M.Shaw, A blessing

O Clap your hands
With a voice of singing
Sowerby, I will lift up mine eyes
Stainer, God so loved the world
Thiman, Hymn of Freedom
Lord make my heart.
R.G.Thompson, What of the night
V.D.Thompson, I only know
Prayer for God's Presence
Tchaikovsky, Light Celestial
Tschesnokoff, Let Thy blessed Spirit
Wesley, Lead me Lord

Cyril Barker

Ph.D., M.M., A.A.G.O.
Detroit Institute of Musical Art
(University of Detroit)
First Baptist Church, Detroit, Mich.

Martin W. Bush

F. A. G. O.
First Central Congregational Church
Chairman, Music Department
UNIVERSITY OF OMAHA
Omaha, Nebraska

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Grace Church, Chicago

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Oklahoma City

Williams, The King's Highway
Wood, Expectans Expectavi
Woodman, The love of God

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MARGARET MacGREGOR*Three degrees first, two positions now*

Somebody should do something about the way the ladies are forging ahead in this once man-world of the organ. Mrs. MacGregor has two positions and would probably take a third if there were more hours in the day. She was born on a March 18 in Springfield, Ohio, had her highschooling there, and become organist of the Springfield First Baptist; nee Margaret Hagan, she married Howard E. MacGregor



Margaret MacGregor

Roy Perry

First Presbyterian Church
KILGORE, TEXAS

Richard Purvis

Organist and Master
of the Choristers
Grace Cathedral San Francisco

Irene Robertson

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Conductor, Multnomah A-Cappella Choir
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The Eliot Church of Newton
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Harry B. Welliver

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Organist
State Teachers College
MINOT NORTH DAKOTA

G. Russell Wing

M. S. M.
Organist and Director
First Congregational Church
La Grange, Illinois

Dale W. Young

Mus. B.
Zion Evangelical Church
Jordan Conservatory — Butler University
Indianapolis

Simpson Conservatory 1930-37, William Woods College 1940-41, and as at present, Huntington College. She was the first woman to receive the M.Mus. in organ from M.U. Her daughter is not following a music career but, of all things, is studying law in the University of Alabama.

And there you have but a condensed report of the voluminous facts of a music career when a woman sets her mind to it. She began by acquiring three degrees in music. Maybe these ladies are showing the men how to do it right.

DR. IRENE ROBERTSON

has been appointed to the First Methodist, Los Angeles; she continues to head the organ department of the University of Southern California.

REV. NORMAN SPICER

for the past two years curate in Trinity Church, Boston, was ordained to the priesthood June 16 in Garden City Cathedral. Mr. Spicer studied with Dr. Christian in the University of Michigan and with Dr. Dickinson in the School of Sacred Music; prior to going to Boston he had been organist of Chester Hill Methodist, Mt. Vernon, N.Y.

ALVIN V. THOMAS

of the First Baptist, Phoenix, Ariz., had his 15th anniversary with the Church royally celebrated June 25, with photo and complimentary note printed on the calendar, and the service stopped to call him and Mrs. Thomas to the "front-n-center" for "some nice words and lovely presents." Mr. Thomas was born on a June 10 in Chicago, earned his Mus.Bac. in DePauw University in 1928 and his M.Mus. there in 1937. In addition he studied organ with Dr. Wm. C. Carl, Dr. Edward Eigenschenk, Dr. Norman Coke-Jephcott, and had a summer course with Westminster Choir College. Prior to his present church he taught organ and piano in Flora MacDonald College. The organ in Phoenix is a 3-13 Wurlitzer unit and there are an adult chorus of 30 and children's choir of 40.

CORRECTION

July Index-Page, under Notes & Reviews, said the Cover-Plate description was on page 214; correct page is 236.

On May p.144, review of Bruckner's "Thou art fair O Mary," strike out the word Adoration and use instead Veneration. "Adoration is due to God alone; we venerate the B.V.M." For this correction we thank W. Philip Cotton.

A.G.O. EXAMINATIONS

are announced for May 5, 27, 28, under the chairmanship of Dr. Philip James. "It may be deemed wise," says the announcement, to hold a second examination during the winter season to accommodate the increasing classes. Organ pieces selected as tests are by Bach, Bingham, DeLamarter, Dupre, Franck. Address the Guild office for complete details—630 Fifth Ave., New York 20, N.Y.

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James C. Petillo says, though it's none of our business, is it? his salary is \$20,000. from the A.M.E., \$26,000. more from the Chicago local, and \$13,000. non-taxable (alias Expense Account). That adds up to \$62,000. a year plus, when we figure that neat non-taxable item. Nice going. It explains a lot.

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Past RECITALS

Confined to programs of special character or given by those who have made their names nationally important. This column closes on the first day of each month.

DR. C. HAROLD EINECKE

First Congregational, Southington

Campra, Rigaudon

Bach, Fugue C; Two Sinfonias;

Prelude & Fugue Em.

Biggs, Prelude on Bach

Haydn's Musical Clocks

Weinberger, Four Bible Poems

Doty, Mist

Rameau, The Hen

Martin, Toccata on Sleepers Wake

DONALD D. KETTRING

First Congregational, Columbus

*Handel's Firework Music

Karg-Elert, Harmonies du Soir

Bach, Prelude Bm; Sinfonia;

We All Believe.

Rinck, Rondo

Vierne, Carillon

*Marcello, Psalm 19

Thirman, Psalm 23

Huber, Psalm 6

Tchaikovsky, Andante Cantabile

Franck, Chorale Am

Yon, Shepherds March

Shaw, Processional

*Bach, Our Father Who Art;

God's Time is Best; Pastorale.

Clokey, Cathedral Prelude

Bonnet, Romance sans Paroles

K.P.E. Bach, Menuett

Vierne, Westminster Carillon

Yon, Primitive Organ

Karg-Elert, Now Thank We All

These are three of a series of Sunday evening recitals; 4-page one-fold mimeograph programs are used, with program notes on the compositions and, on the last page, interesting materials about the organ used. Each recital ends with a hymn played on the Echo Organ.

CLAUDE L. MURPHREE

First Methodist, Monticello

Dedicating Reuter Organ

Kreisler, Liebesfreud

Caprice Viennais

Schubert, Serenade

Nevin, Sylvan Idyll

Edmundson, To the Setting Sun

Bach, Toccata & Fugue Dm

Massenet, Thais' Meditation

Korsakov, Bumblebee

Lemare, Andantino

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Manz-Zucca, Redwood Trees

Murphree, Choralprelude

Weaver, Squirrel

Purvis, Romanza

Widor, 5: Toccata

The same program was used a month later to dedicate the Kimball rebuilt Robert Morton in the First Baptist, Cocoa.

FRANCIS MURPHY

Christ Church, Philadelphia

*Bach, Preludes & Fugues Bf, Gm;

Four Advent Choralpreludes.

Franck, Pastorale

Bach, Five Christmas Choralpreludes

Van Hulse, Toccata

*Bach, Preludes & Fugues Dm, F;

Five Christmas Choralpreludes.

Bingham, Nativity Song

Bach, Three New-Year Choralpreludes

Brahms, Three Choralpreludes

Dupre, Noel Variations

*Bingham, Prelude & Fugue Cm

Adoration

Bach, Two Choralpreludes

Brahms, Two Choralpreludes

Vierne's Third 'symphony'

These are a few from the Wednesday evening monthly recitals through the season; Mr. Murphy is among the few who realize the composer is more important than the title of the composition, so he puts the composers' names first. Organ is a 1935 4m Aeolian-Skinner of 88 ranks. "Christ Church is now in its 252nd year. Recitals are given at 5:15 to permit those from offices to come in on their way home. This past season I played the complete Orgelbüchlein, complete Choralpreludes of Brahms, Franck's three Chorales, three Preludes & Fugues by Dupre, etc. Next season I plan to play the complete organ works of Franck, Bach's six Sonatas and the Schuebler Choralpreludes."

DR. IRENE ROBERTSON

First Methodist, Hollywood

Franck Program

Fantaisie

Grande Pièce Symphonique

Chorale Bm

This was part of the Church's 8th annual Franck Festival; a piano-violin-cello trio assisted with the Fsm Trio and v-p Sonata.

CARL WEINRICH

Carnegie Hall, Pittsburgh

Robert Baker

Sac. Mus. Doc.

First Presbyterian Church of Brooklyn
Temple Emanu-El, New York City

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INSTRUCTION

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Bach, Prelude & Fugue G

Sweelinck, My Young Life

Buxtehude, Chaconne Cm

How Brightly Shines

Luebeck, Prelude & Fugue E

Handel's Concerto 5

Mozart, Andante F

Hindemith's Sonata 1

Lamb, Toccata

ERNEST WHITE

Grace Church, Utica

*Dandrieu, Dialogue; Musete;

Offertoire Pour Jour de Paques.

Bach, Pastoral Suite

Franck, Chorale Am

Schroeder, 3 Little Prel. & Intermezz

Reger, Weihnachten 1914

Karg-Elert, Landscape in Mist

Herr Jesu Christ

St. Mary the Virgin, New York

Bach-Circle Recital

*Concerto G

Four Choralpreludes

Fantasia G

Pastorale Suite

Prelude & Fugue Ef

ERNEST WHITE, Director

EDGAR HILLIAR, Organist

St. Mary the Virgin, New York

Women's Voices—Organ—Strings

o-s. Breydert, Music for Organ & Strings

o-s. Handel, Larghetto Bm

o-v-s. Poulen, "Litanies a la Vierge"

o-s. Handel's Concerto F

o-v-s. Breydert, "In Festo D.N. Jesu Christi Regis," a new work written last year for Mr. White's St. Mary's. The Breydert opening number was a set of three movements.

E. RICHARD WISSMUELLER

Nyack Junior School, Nyack

Marcello, Psalm 18

Arcadelt, Ave Maria

Purcell, Trumpet Tune

Bach, Sinfonia; Fantasia Gm;

O Sacred Head; Prelude & Fugue Am.

Russell, Song of Basket-Weaver

Honegger, Fugue Csm

Weaver, Squirrel

Prokofieff, Gavotte

Vierne, Carillon

SEARLE WRIGHT

Brown Memorial, Baltimore

Couperin, Chaconne Gm

Bach, Two Choralpreludes

Tournemire's Mystique 35

Darke, Fantasy

Schroeder, 4 Preludes & Intermezz

Peeters, Aria

Piston, Chromatic Study on Bach

Bingham, Black Cherries

Sowerby, Air & Variations

Bennett, Rondo

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EDWIN S. IREY
Fourth Avenue Methodist, Louisville

After a year and a half in their new position, Mr. & Mrs. Irey, both holding M.Mus. degrees, report four choirs instead of one, in this downtown church with 2100 membership. Repertoire from Sept. 1946 to June 1947 is herewith given in full.

Anthems

Adams, Holy City
Bach, O Savior sweet
Baynon, A Child's Thanksgiving
Brown, Only begotten Word of God
Burleigh, Were you there
Cain, In the night Christ came
Christiansen, Beautiful Savior
Built on a Rock
Dickinson, Inn at Bethlehem
Shepherds Christmas Story
Gaul, List the cherubic host
Goldsworthy, All hail the power
An Easter Antiphon
Bethlehem
Grieg, Jesu Friend of sinners
Gounod, Unfold ye portals
Hamble, Beside still waters
Humperdinck, God of Light
James, Jesus our Lord we adore
Lane, You taught me how to pray
Macfarlane, Open our eyes
Mackinnon, Sleeps Judea fair
Marks, God so loved the world
Marryott, One early Easter
Marth, You taught me how to pray
McKinney, Chorale For Our Country
Mueller, Christ of the upward way
God of Light
Now thank we all
Noble, Go to dark Gethsemane
Reger, Virgins Slumber Song
Richter, The Creation
Schnecker, My faith looks up
Scholm, God is a Spirit
Schroetter, Into the woods
Scott, Come ye blessed
Sergei, My God and I
Spicker, Fear not O Israel
Stainer, God so loved the world
Sullivan, Yea though I walk
Choir Festival Plan
Bach, Fantasia & Fugue Gm.
Chancel & Aeolian Choirs.
(Processional, Scripture, Prayer)
Angel Choir (prayer response), Lyric Choir,
All Choirs.
Harp solo.
Aeolian (with flute solo), All Choirs.
off, Gounod, St. Cecilia Hymn (organ, violin, harp).
Women of two older choirs, Two older
choirs in 3 anthems.
All Choirs.
(Benediction)
Boellmann, Toccata.

The Choir Festival May 25 was just that, for the choirs' 11 numbers were interrupted only by Scripture, prayer, offering, benediction. On the 6-page program were printed the names of all choristers.

Angel Choir, grades 1 to 4, 28 boys and girls; sang 13 memorized numbers during the year.

Lyric Choir, grades 5 to 10, 49 boys and girls; sang 15 memorized numbers.

Aeolian Choir, highschool and junior college, 34 boys and girls; sang 24 4-part anthems through the year.

Chancel Choir, 35 adults; sang 43 different anthems during the year.

Choirs begin when public school does, end similarly, with the May festival planned to prevent the post-Easter slump.

On choir-recognition Sunday awards were given "for perfect attendance records and cooperation," being copies of the new Methodist hymnal with the winner's name, choir, and year embossed in gold on the cover. "We also had a Fourth Avenue Chorister's award for choristers who had good but not perfect records; this award is a gold cross

TO RECORD—NOT TO EULOGIZE

sewn on a royal-purple background which in turn is sewn on the right sleeve of the chorister's gown.

"We have a paid quartet in our Chancel Choir which functions well . . . they are a big help in aiding the senior choristers. They do not set themselves apart as soloists but contribute wholeheartedly to the unit."

Mr. Irey has been made a "member of the board of trustees and stewards, and has always been given opportunity to work out a music program worthy of the Church."

By tradition the Church's Easter 11:00 service is always held in Memorial Auditorium; last Easter every seat was filled and instead of getting the \$6,000. offering asked for, the congregation gave \$8,600.

"We have a recreational program sponsored by our Choir Mothers Guild. Every Saturday morning when we have rehearsals of Angel and Lyric Choirs, there is a program of games and handicraft; while one choir rehearses the other plays. This we find of great help in giving the children a chance to play together and get acquainted with each other."

And finally, as Mr. Irey's letter points out, the full-time job of the church organist is no longer a one-man proposition; the whole official church must cooperate. "If only more ministers and music committees would help their organists, much more could be

accomplished in getting the children and young people into the choirs. With our set-up we are attracting new members into the Church and also getting mothers and fathers who have not been members of a church to join."

METHUEN, MASS.

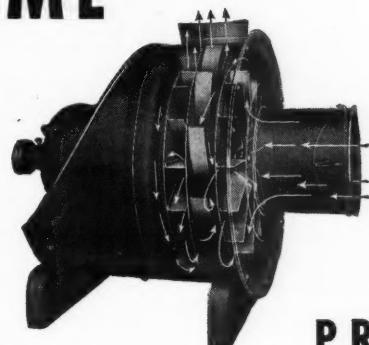
Historic Boston Music Hall organ was rededicated June 24 in Searle Hall, in a program played by Arthur Howes, Carl Weinrich, and Ernest White, repeated to capacity audience the next evening. Complete details of the rebuilding will be presented in these pages as soon as they can be adequately prepared.

ARTHUR H. ARNEKE

died July 5 in Milwaukee, Wisc., survived by his widow and daughter. A graduate of the Guilmant Organ School '06, he had been on the faculties of Lawrence College, Lombard College, and Wisconsin Conservatory.

HENRY J. FOAN

died June 27 in East Orange, N.J., aged 65. He was born in Bristol, Eng., studied in London University and the Leipzig and Milan Conservatories, held church positions in England before moving to America. At the time of his death he was organist of the Church of St. Mary Magdalene, Newark. He is survived by his widow and three sons.

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BIRGER H. NILSEN

An organist holding two church jobs

Mr. Nilsen should thank the automobile industry for his ability to play the 10:00 service in Sailors Snug Harbor and then make a wild dash of several miles to play the 11:00 service in Zion Lutheran, both in Richmond borough of New York City.

Mr. Nilsen was born on a Nov. 16 in Brooklyn, N.Y., but early decided Richmond borough was better, so he finished highschool there. By 1940 he was ready for Zion Lutheran. And by 1942 the army was ready for him. Since it was not a court-martial offense to give organ recitals, the new chaplain's assistant set about it



Birger H. Nilsen

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HOUGHTON COLLEGE
and Wesleyan Methodist Church

Houghton, New York

versity. He is dean of the College of Fine Arts, Drake University.

READERS' WANTS

A reader wants to know where he can get Guilmant's Sonata 1 in its version for organ & orchestra, and the Toccata from Widor's 5th for organ-brass-drums. Can anyone tell us? These columns will be glad to pass such information into print for the benefit of all, also similar facts about any similar classics for similar combinations.

Maurice Garabrant
M.S.M., F.T.C.L.

The Cathedral of the Incarnation
Organist, Adelphi College
Director, The Long Island Choral Society
Garden City, N.Y.

Alfred Greenfield

Conductor
Oratorio Society of New York

Chairman, DEPARTMENT OF MUSIC
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Laurence H. Montague - A. A. G.O.

North Presbyterian Church

Buffalo, New York

for the third successive year was awarded first organ place in Musical America's annual poll on radio artists, which covered all fields from announcers to orchestras. Other winners in the instrumental solo field were Artur Rubinstein, Jascha Heifetz.

DR. FRANK B. JORDAN was awarded the Mus.-Doc. June 15 by Chicago Conservatory; in 1943 he received the degree from Illinois Wesleyan Uni-



Ever wish you were Aladdin?

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He was the lucky fellow who found a magic lamp. It gave him everything he wished for—from diamond-crusted palaces to a sultan's daughter as his bride.

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NORMAN Z. FISHER First Christian Church, Oakland, Calif.

Mr. Fisher's list of organ selections for his services from Sept. 1946 through June 1947 shows 142 compositions, including 11 J. S. Bach, 6 Bach family, 6 Karg-Elert, 4 Vierne. We list here the American works.

Becker's Sonata Bm
Biggs, Andante
Carillon
Prelude on Bach
Bingham, Baroques
Borowski's Sonata 1
Cockey, Ballade
DeLamarster's Suite
Dickinson, Reverie
Storm King: Intermezzo
Edmundson, All Glory Be to God
A Mighty Fortress
Fairest Lord Jesus
To Thee O Lord
Foote, Sortie C
Frazee, Canzona
Gaul, Chant Triumphal
James, Pensee d'Automne
Maekelbergh, Christ is Born
Matthews, Christe Redemptor
McAmis, Dreams
Macfarlane, Ad Ecclesiae Gloriam
McKay, Adagietto
Parker, Concert Piece 1
Concert Piece 2
Impromptu
Risoluto
Purvis, Communion
Divinum Mysterium
Rogers' Sonata 1
Shure, Waldenwoods
Titcomb, Puer Natus Est
Voris, Canto Calmato
Walton, Lo He Comes
O Come Emmanuel
Whitford, A Mighty Fortress
Wilkes, Devotion
Simplicitas
Yon, Canto Elegiaco

"American organ compositions were used for 12 complete services exclusively, and the organ music and some interesting data concerning the composers were announced beforehand in the weekly church publication. This practise increased the interest in both organ and choir music of the church."

LAKE ERIE COLLEGE CHOIR

Commencement Concert

Edwin Arthur Kraft directed his all-girls choir and played the organ solos in the following program of mixed church and secular numbers:

Weitz, Fanfare & Gothic March
God in Nature, Beethoven
God is my Shepherd, Dvorak*
Go forth with God, Shaw
Bach, Prelude & Fugue Bm
Incline your ear, Wilkes
Like as the hart, Macfarlane
O rest in the Lord, Macfarlane
Dethier, Allegro Appassionato
Radiant morn, Woodward*
Bow Thine ear O Lord, Barnes
O lovely voices, Matthews
Massenet, Angeles
Preach not me your musty rules, Arne*
Ever Near, Schubert*
I love you, Beethoven*
The Angel, Rubinstein
Bartlett, Toccata

*Arranged for women's voices by Mr. Kraft.

SLOWER & SLOWER

In line with the new discovery that it's easier to vote for a living than work for one, the New York postoffice henceforth closes at 1:00 on Saturdays, which makes the postmaster popular with his employees (whose salaries you & I pay). However, postmen have been kicked around long enough; time they get a break. The point

here is—and don't forget it—that the whole mail service has slowed down tremendously in recent months; contributors to T.A.O.'s pages will be out of luck now if they wait till that last proverbial minute.

WANT RADIO SCHEDULES?

Commander Quinby having satisfactorily finished the war, and having nothing else to occupy his time, thinks T.A.O. should dig up a list of all programs of self-respecting organ music to be heard over the air. Everybody knows E. Power Biggs and Alexander Schreiner in their Sunday programs; are there any others to be heard regularly? We do not want electrotone or theater-organ programs but legitimate organ music. Anybody have any suggestions—other than that T.A.O. do the work?

REGISTRATION BUREAU

A church was offering up to \$4000. for one of these modern American organists with specialized training, specifying a man with some experience back of him. We didn't have any too many candidates to offer. In all cases, the Bureau matches a church's exact specifications as closely as possible, and the ladies must not blame T.A.O. when a church says For Men Only. Nor must a man fifty years old blame us if the church says thirty-five is the limit. Our Bureau can perform a valuable service to all concerned but it takes cooperation all around.

EXCUSE IT PLEASE

Anyway it was only \$43,000,000. of your money. And it wasn't really "fraud," it was merely a little thing called "administrative error." So if your \$43,000,000. is lost, you don't mind, do you? Washington is so busy spending your money so that you can't be unfair about it and expect them to always be careful. Charge this costly stupidity to the Veterans Administration, Washington, D.C., admitted by them on July 1, 1947.

BREAKING MONOTONY

First Congregational, East Orange, N.J., and Presbyterian Church, Caldwell, got their choirs, plus enough outsiders to make a chorus of 80 good voices, together for two or three rehearsals and then sang the following numbers June 8 at 4:00 in E.O. Congregational and at 8:00 in the C. Presbyterian:

Mozart, Gloria
Haydn, Heavens are telling
Beethoven, Omnipotence
Gounod, Gallia
Macfarlane, Open our eyes
Noble, Souls of the righteous
"Both choir funds were substantially helped and the singers thoroughly enjoyed their enterprise."—A.E.T.

UP & DOWN

Consolidated Edison, New York, lowered its prices to the consumer 34% between 1930 and 1946, though in this same period wages were increased 74%.

TWO-FACED AMERICA

"How does it happen that although coal operators cannot combine to choke off our supply of coal till they get the money they want, mine workers can combine to stop production till they get the price they want?"

—Donald R. Richberg, in Reader's Digest.

Sage Advice

If there is one enterprise upon earth that the quitter should never attempt, it is advertising. Advertising does not jerk—it pulls. It begins gently at first, but the pull is steady; and it increases day by day and year by year until it exerts an irresistible power.

—JOHN WANAMAKER

VIRGIL THOMSON's opera "The Mother of Us All," to text by Gertrude Stein, is being published by Music Press Inc., New York, at \$25. for a copy of the limited autographed edition, \$10. for the normal.

E. RICHARD WISSMUELLER is now music director of Nyack Junior School and organist of Grace Church, Nyack, N.Y. He had four years with the more or less delightful army, three of them "pleasant and musical; until June 1945 I was organist in Convention Hall, Atlantic City, for the A.A.F.R.S. No. 1."

COVER-PLATE
Even the experts would have difficulty matching the stoplist of Mr. White's organ with

Howard Kelsey

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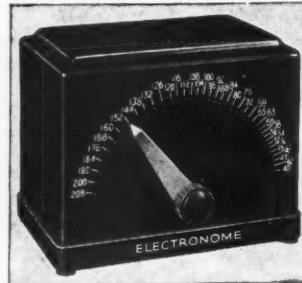
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MODERNIZED METRONOME

Originally presented as the Electronome, this electrically-operated metronome is now manufactured by the Franz Mfg. Co. and is available to fit various current supplies. At present it is marked under the name Electric Metronome.

the layout, as shown in the photograph. Top left is the Great Organ, believe it or not; top right the Positif; left swellbox contains the Swell reeds, right the Swell flues; and the Pedal Organ is housed on five chests, front left, front right, left and right around the corners (where prosperity must still be hiding for most of the organ world), and not shown in the Cover-Plate photo, along the left wall (that single 32-pipe register, the Pedal 16' wood Contre-Basse).

PHILADELPHIA ORCHESTRA

for the coming season continues the former \$110. a week guaranteed minimum wage, 32-week season, and additional tours afterwards.

PITTSBURGH SYMPHONY

is trying to raise \$250,000. for its 1947-8 maintenance, plus \$35,000. to pay last year's thus-far unpaid debts; it played 121 concerts last season.

LEGAL TRICKS OF THE TRADE

AsCap's methods are a violation of the Sherman Act, said a theater in Minnesota; it ain't necessarily so, said a judge in Minneapolis. So AsCap will go on with its case in court, to claim the profits belonging to composers & publishers under the copyright law.

Politicians in California are toying with a new graft possibility; they are trying to enable their fellow politicians in the larger counties to supply symphonies, operas, and all that—of course at the tax-payers' expense. Unfortunately there are enough shortsighted musicians to think such would be a good plan.

J. P. Morgan's estate:

\$16,021,482.00 gross,
1,929,968.00 "debts and expenses,"

9,448,723.00 to the politicians,
4,642,791.00 left for the family. This is what will happen to an organist who works hard to accumulate millions for his wife & children; the politicians will take twice as much as his family has left.

Mister Petrillo, says the Supreme Court, just can't compel employers to hire more musicians than they need. But Mister Petrillo won't know about that and he'll just keep on forcing them to do it. And our beloved American politicians will be so busy helping Europeans that they'll never think to help the increasingly helpless American Citizen.

But the politicians in spite of it won't

be too busy abroad to spot an American employer group for a new attack. So our dear Department of Justice (they call it) has already started suit against AsCap. It's an Unfair Trust when composers & publishers get together in an effort to stop people from stealing their property and not paying a red cent for it. Beautiful America. Beautiful but dumb.

Jack Edwin Rogers

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¶ A flattering number of *America's finest libraries* have long been T.A.O. subscribers—because T.A.O. is devoted to organ-world achievement, not gossip. Want to reach those interested more in the organ-world than in seeing their own names in print?

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